LYON & TURNBULL
AUCTIONEERS SINCE 1826

15TH JANUARY 2025
LONDON LIVE ONLINE

THE BERNARD KELLY COLLECTION

THE PIPER BUILDING, LONDON
formerly Watson House, and
home of Bernard Kelly

THE **BERNARD KELLY** COLLECTION

WEDNESDAY 15 JANUARY 2025 AT 10AM

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Sale Number **LT840**

Front Cover
Lot 54 [detail]

Left
Lot 219

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EXHIBITION & VIEWING

Mall Galleries, The Mall,
London, SW1Y 5AS

Sunday 12th January - 12 noon-4pm
Monday 13th January - 10am-5pm
Tuesday 14th January - 10am-5pm
Wednesday 15th January - 9am-10am

Left
Lot 64 [detail]

Right
Lot 22 [detail]

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The buyer shall pay the hammer price together with a premium, at the following rate, thereon:

26% up to £20,000
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20% thereafter.

VAT will be charged on the premium at the rate imposed by law (see our Conditions of Sale at the back of this catalogue).

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† VAT at the standard rate payable on the hammer price

‡ Reduced rate of 5% import VAT payable on the hammer price

Ω Standard rate of import VAT on the hammer price

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We may, at our option, also ask you to provide a bank reference and/or deposit. (Particularly for bidding on lots marked by the high value lot symbol ♦)

By registering for the sale, the buyer acknowledges that he or she has read, understood and accepted our Conditions of Sale (available at the back of every catalogue and on our website).

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For information on bidding options see our Guide to Bidding & Payment at the back of the catalogue.

REMOVAL OF PURCHASES

Responsibility for packing, shipping and insurance shall be exclusively that of the purchaser. See Collections & Storage section for more info specific to this particular auction.

CATALOGUE DESCRIPTIONS

All item descriptions, dimensions and estimates are provided for guidance only. It is the buyer's responsibility to inspect all lots prior to bidding to ensure that the condition is to their satisfaction. Our specialists will be happy to prepare condition reports and additional images. These are for guidance only and all lots are sold 'as found', as per our Conditions of Sale.

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Prospective buyers are advised that several countries prohibit the importation of property containing materials from endangered species, including but not limited to; rhino horn, ivory, coral and tortoiseshell. Accordingly, prospective buyers should familiarise themselves with all relevant customs regulations prior to bidding if they intend to import lots to another country. It is the buyer's sole responsibility to obtain any relevant export or import licence. The denial of any licence or any delay in obtaining licences shall neither justify the recession of any sale nor any delay in making full payment for the lot.

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COLLECTION OF PURCHASED LOTS

Items will be available for collection from the Mall Galleries on Thursday 16th January from 10am - 3:30pm. Following this, the works will be divided, with works belonging to Scottish buyers/vendors being stored at Lyon & Turnbull, 33 Broughton Place, Edinburgh EH1 3RR, and works belonging to international or rest-of-UK buyers/vendors moving to Stephen Morris Shipping, 15 Ockham Drive, Greenford, UB6 0FD.

Please ensure payment has been made prior to collection. This can be done online, by cheque, bank transfer or in person at our office - details will be shown on your invoice. Please note we are unable to take payments over the phone, and we are unable to accept payments in cash.

LONDON LOT COLLECTION

Items will be available for collection from the Mall Galleries on Thursday 16th January from 10am - 3:30pm. Following this, items will be available to collect from Monday 20th January at 9am from Stephen Morris Shipping, 15 Ockham Drive, Greenford, UB6 0FD. They will be stored free of charge until Friday 31st January. From Monday 3rd February, clients will be charged by our storage partners. Insurance 0.25% (all items) | Smalls (paintings and objects) - £2.50 admin fee then £1.00 per day. Large or furniture pieces - £5.50 admin fee then £2.50 per day. Stephen Morris Shipping, 15 Ockham Drive, Greenford, UB6 0FD. Tel 0208 832 2222. Open 9am – 5pm by prior appointment only.

EDINBURGH LOT COLLECTION

Scottish buyers and vendors items will be available to collect from Thursday 6th February at 9am from Lyon & Turnbull, 33 Broughton Place Edinburgh EH1 3RR. All collections must be by appointment only (this applies to both carriers and personal collections).
Please book appointments by email at info@lyonandturnbull.com or telephone 0131 557 8844.

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At Lyon & Turnbull we want to make buying at auction as easy and enjoyable as possible. Our specialist team are on hand to assist you, whether you are looking for something in particular for your home or collection, require more detailed information about the history or condition of a lot, or just want to find out more about the auction process.

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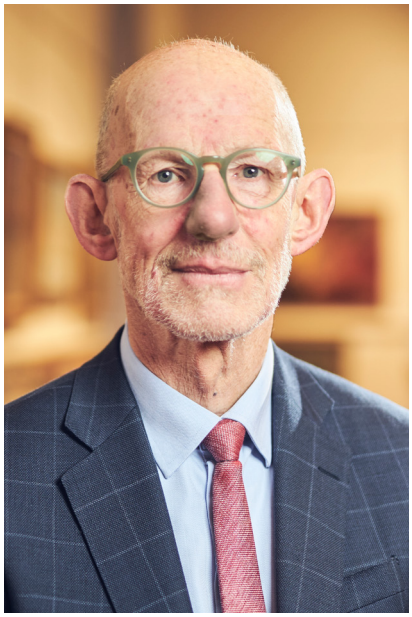

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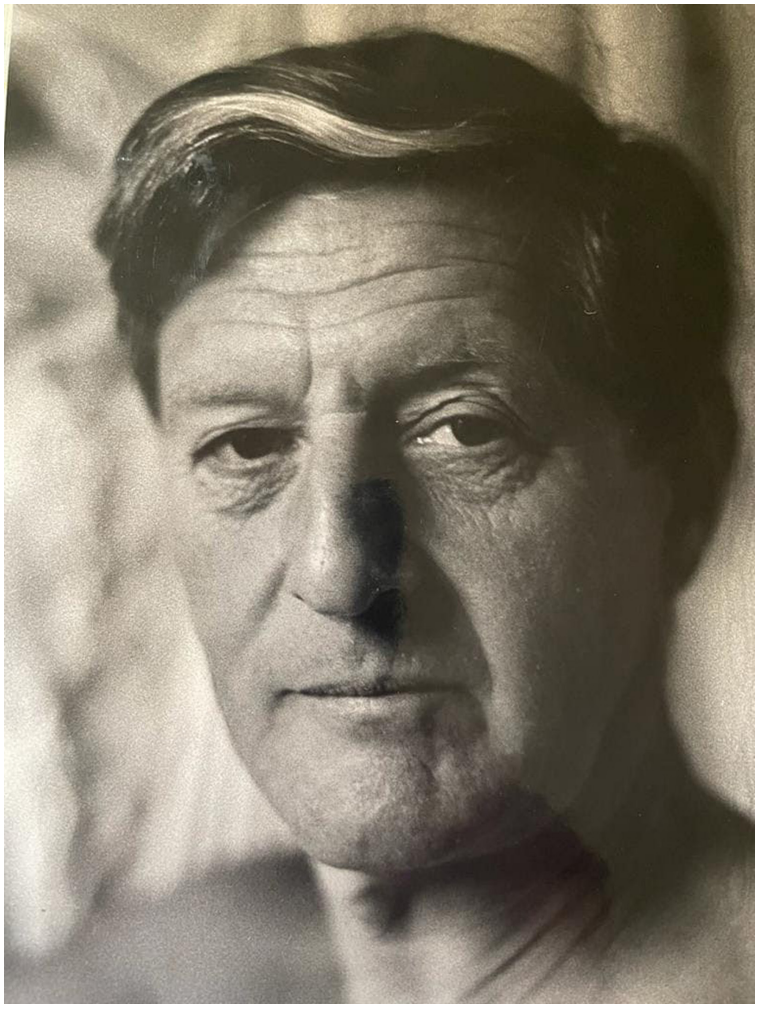
THE **BERNARD KELLY** COLLECTION



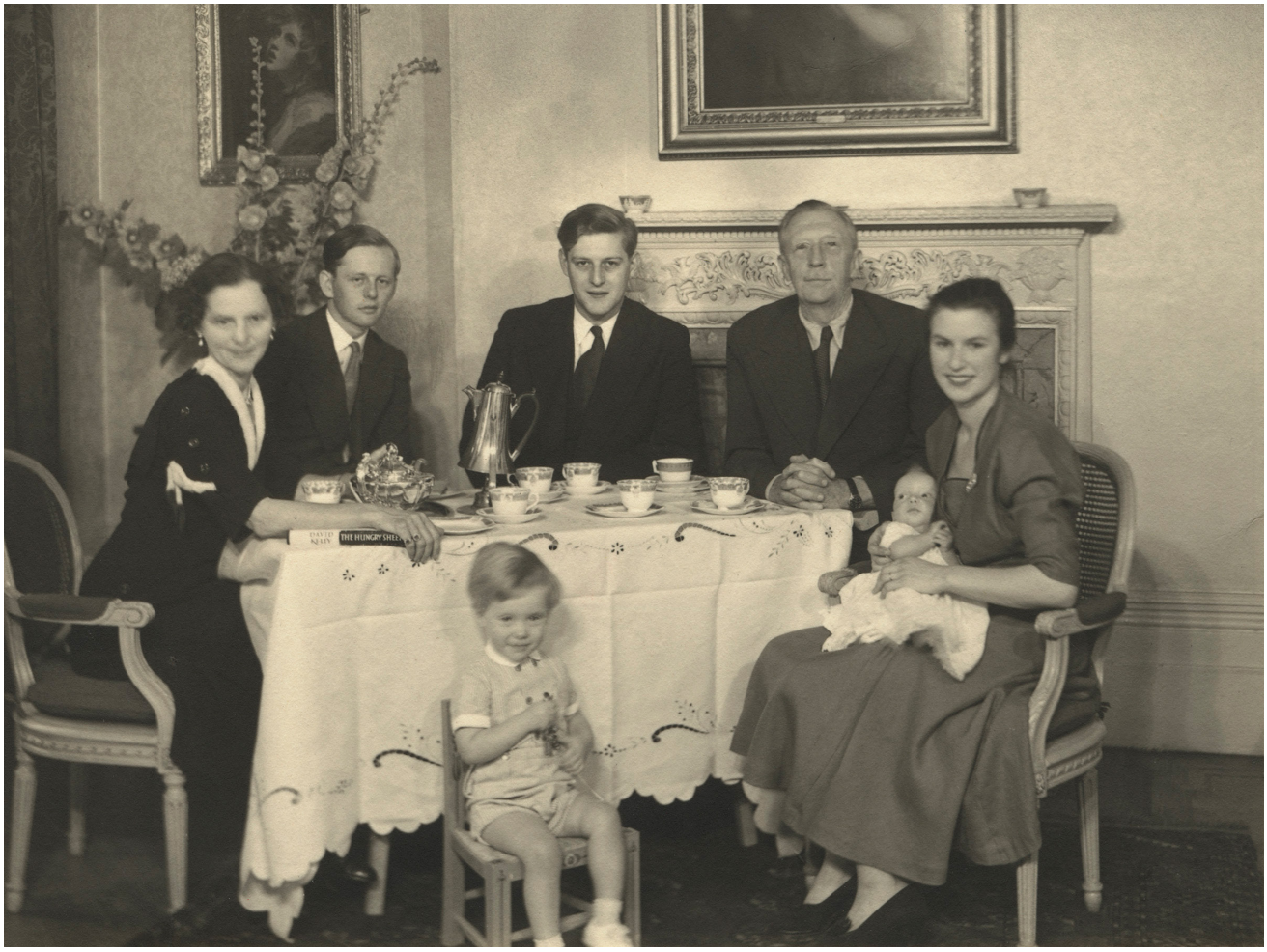
Bernard Kelly (1930-2022). Image courtesy of the Kelly family.

Bernard Kelly was born in Brussels in 1930, the elder son of Sir David Kelly, a Foreign Office diplomat of Irish descent who was instrumental in dissuading the Swiss from assisting the Nazis, and was later British ambassador to Argentina, Turkey and the Soviet Union. His mother, the Belgian-born Comtesse Renée Marie Noële Ghislaine de Vaux was considered "one of the *grandes dames* of British diplomacy" and was the last descendant of the Comte de Vaux (1705-1788), a pre-revolutionary Marshal of France. Bernard's godmother was Marie-Noële's friend, Queen Marie-José of Italy.

Educated at Downside during the Second World War, Kelly completed his National Service between 1948-50 with the 8th Queens Royal Irish Hussars in Aden. He then went up to Magdalen College, Oxford, to read history but was sent down after one term having failed his Latin preliminary (having never learnt Latin whilst growing up in Belgium). There followed a difficult period for Kelly, as not only did he have to leave Oxford but soon afterwards he suffered a motorbike accident which required three months' treatment in hospital. Ever determined, he refused to lie idle during his recuperation and used the time to take articles with a small firm of solicitors. Once qualified, he moved to Simmons & Simmons, one of the big law firms in the City of London, and soon became a partner.

It was during this time that Kelly met Mirabel Fitzalan Howard, the daughter of the 3rd Lord Howard of Glossop and his wife Baroness Beaumont. They married in 1952 and together had seven sons and a daughter.

In the 1960s Kelly moved from law into banking, joining the buccaneering firm SG Warburg and making a name for himself as one of key figures that established the City as the centre of the Eurobond and Eurodollar markets. In 1975 Kelly moved his family to Monaco, where he started the Compagnie Monegasque de Banque. He and Mirabel



Sir David Victor Kelly and his family, 1955. Photograph by Elliot & Fry © National Portrait Gallery, London. NPG x90094

became friends of Prince Rainier and his wife Princess Grace, the former Hollywood star Grace Kelly, who when once asked if they were related, said: “Oh yes, we’re all one great big happy clan!”.

After the 1979 election, the Kelly family moved back to England, where he was invited by his old colleague Sir Ian Fraser to become vice-chair of Lazard Brothers. Kelly would then go on to recruit the former defence secretary Sir John Nott to their team - “I had had enough of politics by then and Bernard was a colourful character, very persuasive”. Together, the trio injected new zest into the previously old-fashioned Lazard Brothers making them one of the leading independent banks.

Tall, slim and gregarious, Bernard Kelly was renowned throughout the City. As Oscar Lewisohn, one of his contemporaries, recalled: “his phenomenal stamina and wry humour were invaluable assets to his idiosyncratic style of banking.”

Kelly was often seen around London on his beloved bicycle, whether travelling from his home in Chelsea to the City, visiting auction houses and galleries to find works of interest or, famously, when the shares of Maxwell Communication Corp collapsed in 1991, visiting to the London home of Kevin Maxwell to shake his fist at the windows.

Kelly retired from Lazards in 1990, when he reached 60, but he never lost his appetite for business, maintaining a portfolio of boardroom roles and acting as a mentor to younger financiers for another three decades.

A highly successful entrepreneurial banker and financier who led a compelling and epic life, the rich narrative of Bernard Kelly’s life is aptly conveyed in the fascinating breadth and highly eclectic nature of his art collection.

Bernard Kelly's penthouse apartment at The Piper Building, London (formerly Watson House)

THE QUINTESSENTIAL CONNOISSEUR

Bernard Kelly at his home in the Piper Building by Anthony-Noël Kelly

The collection of Bernard Kelly is in many ways the quintessential connoisseur's collection. It is not bounded by time or particular place, there is no narrow focus. Instead works that are obviously very significant sit happily side-by-side with those of much lesser-known artists; value is always aesthetic, rather than monetary, and everything is worthy of care and attention.

From his mother, Kelly absorbed the tastes of the grand houses of his Belgian relations, frequently staying with them for his school holidays. The period interiors of their *chateaux* – rooms filled with Old Master paintings, 17th and 18th century continental furniture, tapestries, porcelain and neo-Classical sculptures – were comfortable, asserting traditional values of an elite that was now surviving rather than thriving. This was the culture his mother continued to maintain whilst sharing houses in Chelsea with her eldest son, giving Bernard's collecting a natural direction.

From his father, Sir David, Bernard inherited a more academic and bookish bent. The itinerant life of a diplomat tended to complicate the luxury of collecting, with the implication of packing cases arriving in the hall every four years. However, his father's intellectual openness became in Bernard a willingness to consider all different sorts of pictures and objects. This meant that he not only loved things familiar to him from his Belgian background, but also what a more contemporary culture was making. This led him, in particular, to 20th century British Art, which he enjoyed for its provocation and rejection of convention.

Bernard's son, Justin, recalls his father's early approach to collecting thus: *"In the early days whenever my father made a bit of money he'd cycle to a reputable auction house and ask their counsel on what was of interest coming up. He'd then leave one or two relatively modest bids and wait and see. That way he slowly started to build his collection."*

And Crispin, another of Bernard and Mirabel's eight children, reflects on family life with an avid collector: *"Building his collection was an integral part of making a home for his large family and the appropriate setting for his gregarious nature. As youngsters, we might have to name objects in a dining room picture in French before starting breakfast. And for guests, introducing them to his environment was a reflection of his optimistic and energetic nature, whether the work was a Renaissance bronze, a Dandini* chef d'oeuvre *or a restless and vivid John Piper. Catholic and eclectic, his collection was an expression of his enthusiasm for life, for himself and all those around him".*

If Bernard Kelly's collection can be said to have a centre, it is probably the group of predominantly 16th and 17th century Italian and Flemish bronzes. Some, such as the beautiful *Venus and Mars* attributed to Tiziano Aspetti, are highly significant and others are much less so, but one senses that all of them were enjoyed equally by Bernard; the smaller, less valuable examples intended to be plucked off the bookshelves and handed to admiring guests so they could follow their contours by touch. These bronzes, with their High Renaissance and Baroque obsession with Classical mythology as allegory, are, of course, complemented by the magnificent oil by Cesare Dandini, but they also form the starting point for the wider collection of sculpture, roosting on every shelf and windowsill (as well as on dramatic coloured stone plinths), ranging from the (neo) Classical, through to medieval ivories, 18th and 19th century portrait busts and on to the rather wild and sensual Secessionist and Jugendstil figures that lined the entrance hall to his apartment in the Piper Building.

The paintings and works on paper are equally diverse, part grand country-house – such as Sebastian Vrancx's *Four Seasons* cycle, Jean-Baptiste-Henri Deshay's *Psyche Abandoned by Cupid*, or Joshua Reynolds *Mrs Hartley as a Nymph* – part bohemian Chelsea flat, with its wonderful collection of Modern British Art, which Bernard started collecting in the 1980s, when the great Modernist artists of the early 20th century - Henri Gaudier-Brzeska, Alfred Wolmark, Roger Fry - could be had very reasonably. Add in Ceri Richards' elegant, quasi-surrealist painting of a 'pearly queen' and a perfect L.S. Lowry sketch of two heavily clad mourners at a northern funeral and the Modern British part of the collection speaks to a good eye and brave taste.

And then there is the collection of John Piper's preparatory works for the murals that adorn the Piper Building, Bernard's home for the last two decades of his life. *'The Spirit Of Energy'*, as the murals on this former home of the North Thames Gas Board are called, is one of the most important public commissions of Piper's career and these studies give a marvellous insight into his process, on the one hand free and expressive, whilst on the other hand always keeping an eye on the practical and architectural.

It has been almost impossible to arrange this catalogue in a way that truly encapsulates the all-encompassing experience that greeted visitors to the Kellys' apartment on the banks of the Thames. Having said this, we'd hope that Bernard himself would have approved of some of the re-shuffling we have done and the new conversations between objects that this has opened up.

ANK
1 2 3 5 6 7 8

1

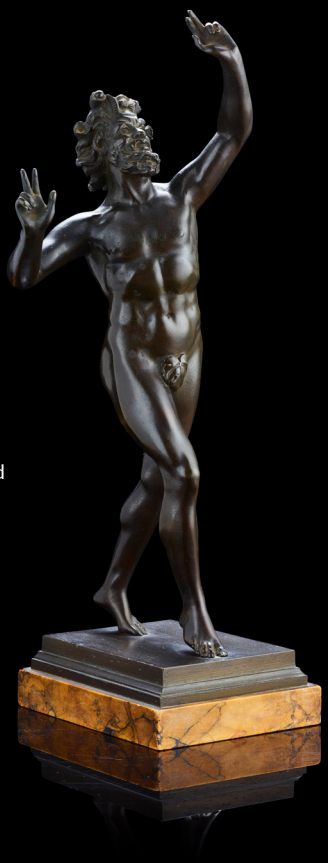
AN ITALIAN BRONZE FIGURE GROUP OF SILENUS AND THE INFANT BACCHUS, AFTER THE ANTIQUE
18TH CENTURY

bronze, dark brown patina, mounted on a square marble base

Figure 24cm high; 26.3cm high overall

Provenance: Alfred Spero Collection;
Acquired 1966.

£1,000-1,500



2

ITALIAN BRONZ FIGURE OF A DANCING FAUN, AFTER THE ANTIQUE
19TH CENTURY

bronze, dark brown/black patina, on a moulded rectangular base and yellow marble plinth

36.5cm high overall

£600-800

3

A LEAD FIGURE GROUP OF LAOCOÖN AND HIS SONS, AFTER THE ANTIQUE

19TH CENTURY

mounted on a wood base

45cm wide, 51cm high

£3,000-5,000

4

A FRENCH BRONZE FIGURE OF THE CAPITOLINE VENUS, AFTER THE ANTIQUE
19TH CENTURY

dark brown patina, with A. COLLAS BREVETE REDUCTION MECANIQUE foundry stamp

33cm high

£600-800

5

AFTER THE ANTIQUE, FRENCH BRONZE FIGURE, 'LA JOUEUSE D'OSSELETS'
19TH CENTURY

dark brown patina, unmounted, numbered on the interior 70 /1342

20cm wide, 19cm high

Provenance: Alfred Spero Collection;
Acquired 1965.

Note: Often attributed to Pradier, this is in fact a copy of a Roman original discovered by Vigna Giustiniani in 1732, now in the Pergamon Museum in Berlin. It depicts a Roman girl playing with jacks, or knucklebones.

£500-700

6

A SMALL FRENCH BRONZE OF DIANA, AFTER HOUDON
19TH CENTURY

medium brown patina, on a circular base and square green marble plinth; together with A FRENCH BRONZE FIGURE OF BACCHUS, 19TH CENTURY, dark brown patina, mounted on a circular black marble base, figure 13cm high (2)

Diana 15cm high

£600-800

7

A NORTH EUROPEAN BRONZE FIGURE GROUP OF MILO OF CROTON
18TH CENTURY

dark brown patina, mounted on a black marble base

Figure group 15cm wide, 11cm high; 17.5cm wide, 13cm high overall

£800-1,200

8

AN ITALIAN ALABASTER BUST OF THE CAPITOLINE VENUS, AFTER THE ANTIQUE
19TH CENTURY

on an ebonised socle, inscribed V. CAMPIDOGLIO on the base

34cm high, 42.5cm high overall

£300-500

9

AN ITALIAN WHITE MARBLE BUST OF A LAUGHING BOY
19TH CENTURY

in the antique Roman style, on a rouge marble socle, unsigned

42cm high

Literature: Vicario p.476-77; Pratesi vol.1, p.47-48

£600-800

10

AN ITALIAN WHITE MARBLE BUST OF THE APOLLO BELVEDERE, AFTER THE ANTIQUE
19TH CENTURY

on a socle, signed P. Baranti Florence

48cm high

£400-600

The above lot was probably inspired by an antique portrait of an Imperial Roman child. Other white marble busts of the same subject are signed *P. Franchi* who was most likely a relative and contemporary of the Rome based sculptor Giuseppe Franchi (born 1831). Giuseppe Franchi himself descended from the Carrarese dynasty of sculptors that included Antonio, Francesco (active 1676-1728) and Isidoro. Francesco was a pupil of Giovanni Battista Foggini (1652-1725). For a similar example, see Bonhams, London 10 December 2004, lot 104.

11

AN ITALIAN 18TH CENTURY PLASTER RELIEF PLAQUE, AFTER THE ANTIQUE

HERCULES IN THE GARDEN OF HESPERIDES

oval, depicting a seated Hercules, identified by the leopard skin upon which he sits, before a standing figure of a nymph of Hesperides, with various old partial exhibition labels to the reverse

55cm wide, 45cm high, 7cm deep

Note: the figures in the relief panel are taken from fragments of a frieze panel currently in the collection of the Akademisches Kunstmuseum, Bonn.

£1,000-1,500

12

A WHITE MARBLE COLUMN

19TH CENTURY

of plain form, on a stepped octagonal base

100cm high, platform 24cm diameter

£200-300

13

A GREY MARBLE COLUMN PEDESTAL

19TH CENTURY

the fluted column banded with grape vines, on an octagonal base

115cm high; top platform 20cm diameter

£500-700

14

AN ITALIAN CARRERA MARBLE FIGURE GROUP, AFTER THE ANTIQUE

CASTOR AND POLLUX, THE SAN ILDEFONSO GROUP

inscribed on the reverse CASTRO E APOLUCCIO

67cm high

£6,000-9,000

This marble figure group, known as the *San Ildefonso Group*, is a copy of a 1st century AD Roman group excavated sometime at the beginning of the 17th century. It was first documented in 1623 in the Ludovisi Collection, and subsequently appeared in engraved prints in 1638 by F. Perrier, 1683 by G. Audran, 1704 by P. A. Maffei, and in 1767 by J.J. Winckelmann. Nicolas Poussin produced a sketch of the sculpture around 1630, and another in 1680 was made by Ercole Ferrata. The group was later in the Rome collection of Queen Christina of Sweden, and in 1724 was acquired by Elizabetta Farnese and her husband Philip V of Spain. It resided at the royal palace of San Ildefonso at La Granja through most of the 18th century and early 19th centuries, from which its present name is derived. It is now in the collection of the Museo del Prado, Madrid.

Drawing on the tradition of works by Praxiteles, the *San Ildefonso Group* is a typical work of Late Hellenistic and Roman eclecticism. The attribution of the two models of the group, represented as idealised nude male youths, has been disputed over the centuries but is now accepted as representing the twins Castor and Pollux, or alternatively the Greek mythological figures Orestes and Pylades. Interpreted as a representation of friendship and fidelity, to modern observers there is a homoerotic element to the group that may or may not have been intentional, but follows in the tradition of Praxiteles' celebration of the idealised male form. From the 17th century onwards, copies were highly prized and could be found in private collections, palaces, gardens, and museums throughout Britain and continental Europe.

15

FLORENTINE BRONZE FIGURE OF A PUTTO
LATE 18TH/EARLY 19TH CENTURY

black/brown patina, on a rectangular black marble plinth

Figure 13.5cm high, 20cm overall

Provenance: Alfred Spero Collection;
Acquired 1960.

Note: Based on an antique model of a boy with a dog pulling at his tunic.

£600-800

16

TWO ITALIAN BRONZE FIGURES OF VENUS REMOVING HER SANDAL, AFTER THE ANTIQUE
PROBABLY 19TH CENTURY

bronze, medium dark brown patina, on an integral waisted base; the other with an attached waisted base decorated with anthemion (2)

17cm and 17.5cm high

£500-700

17

AN ITALIAN BRONZE FIGURE OF VENUS PUDICA
19TH CENTURY

on a contemporary base

27cm high

Provenance: Ex-collection Cyril Humphris, 1968.

£300-500

18

A FRENCH BRONZE HEAD OF NIOBE
19TH CENTURY

medium brown patina, on a gilt metal socle and grey marble an gilt metal column base

Head 14cm high, 29cm high overall

Provenance: Captain G.
Spencer-Churchill M.C. Collection;
Alfred Spero Collection;
Acquired 1966.

£300-500

19

A FRENCH BRONZE FIGURE OF THE CROUCHING VENUS, AFTER ANTOINE COYSEVOX
LATE 18TH/EARLY 19TH CENTURY

dark brown/black patina, Venus depicting seated on a tortoise, mounted on a rectangular black marble base

Figure 21cm high, 25.5cm including base

Provenance: Alfred Spero Collection;
Acquired 1960.

Literature: Haskell and Penny, *Taste and the Antique; the Lure of Classical Sculpture 1500-1900*, pp. 321-323;
'*The French Bronze 1500-1800*', [Exhibition M. Knoedler & Co.] New York, 1968.

£6,000-8,000

20

ITALIAN WHITE MARBLE FIGURES OF THE MEDICI APOLLO AND THE MEDICI VENUS, AFTER THE ANTIQUE
19TH CENTURY

on rectangular grey marble bases (2)

Figures 56cm high, 62cm overall

£3,000-5,000

21

A PAIR OF ITALIAN BRONZE FIGURES OF THE FARNESE HERCULES AND THE FARNESE FLORA, AFTER THE ANTIQUE
LATE 18TH/EARLY 19TH CENTURY

dark/medium reddish brown patinas, each mounted on a rouge marble pedestal and square black slate base (2)

Hercules 14cm high, 23.5cm overall; Flora 13.5cm high, 23cm overall

£1,000-1,500

Right
Lot 30
[detail]

22

THE MASTER OF THE CAPELLA BASSO DELLA ROVERE

THE MADONNA AND CHILD WITH SAINTS JOSEPH AND JOHN THE EVANGELIST

oil on panel

65cm x 49cm (25.5in x 19.25in)

Provenance: Sedelmayer Sale, Paris, 1907, Lot 91 (as Bernardino Pinturricchio);
Huldschinsky Collection, Berlin, 1909 (as Bernardino Pinturricchio);
Gaston von Mallmann Sale, Lepke, Berlin, 12 June 1918, Lot 17 (as Bernardino Pinturricchio);
Silten Collection (as Bernardino Pinturricchio);
Phillips, 6 April 1995, Lot 71;
Anthony Mould Ltd, London, from whom acquired 13 June 2002, £15,000.

Literature: Voss, *Cicerone*, 1909, p. 16 (as Bernardino Pinturricchio);
Bode-Volbach, *Die Sammlung Silte*, 1923, p. 73, no. 20, illustrated pl/xxix (as Bernardino Pinturricchio)

£15,000-20,000

A version of this composition exists in the Pinacoteca Nazionale, inv. No. 386, which current scholarship has established to be by the artist from Pinturricchio's Sienese circle, known from his late fifteenth-century frescoes in Santa Maria del Popolo, Rome, as the Master of the Capella Bosso della Rovere, and who may possibly be identifiable as the young Pacchiarotto (see Filippo Todini, *La Pittura Umbra dal Duecento al Primo Cinquecento*, Milan, 1989, Vol. I, p. 111, Vol. II illustrated pl/271).

23

FOLLOWER OF MATTEO DI GIOVANNI

THE MADONNA AND CHILD WITH SAINTS MICHAEL, MARY MAGDALENE AND AN ANGEL

tempera on panel

70.cm x 53cm (27.75in x 20.75in)

Provenance: Christie's, London, *Old Masters*, 22 July 1988, lot 72;
Anthony Mould Ltd., London, from whom acquired by Bernard Kelly, September 1988.

£5,000-8,000

24

CIRCLE OF MARCUS GHEERAERDT THE YOUNGER (FLEMISH 1561-1635)
PORTRAIT OF FRANCES HOWARD, COUNTESS OF HERTFORD,
LATER DUCHESS OF LENNOX AND RICHMOND (1578-1639)

oil on oak panel with added top piece

63.5cm x 47.5cm (25in x 18.75in)

Provenance: Ex-Collection of the Earl of Darnley;
Historical Portraits Ltd, from whom acquired 10 November 2000, £6,900.

Note: The sitter's father was Thomas Viscount Howard of Bindon, younger son of 5th Duke of Norfolk.

£7,000-10,000

25

CESARE DANDINI (ITALIAN c.1595-1658)
ALLEGORIA DELLA COMMEDIA E DELLA PITTURA

oil on canvas

118.75cm x 101.6cm (46.75in x 40in)

Provenance: Private collection, 1965;
Art market, Rome, 1968 (according to the Zeri database);
London art market, 1983, where acquired.

£150,000-250,000

Literature: G. Ewald, 'Studien zur Florentiner Barockmalerei', in *Pantheon*, XXIII, no. 5, 1965, pp. 308 and 311;
G. Cantelli, 'Per Sigismondo Coccapani 'celebre pittore fiorentino nominato il maestro del disegno', in *Prospettiva*, no. 7, 1976, p. 33;
P. Bigongiari, *Il caso e il caos I. Il Seicento Fiorentino tra Galileo e il 'recitar cantando*, Florence, 1982, p. 27, note 3;
G. Cantelli, 'Mitologia sacra e profana e le sue eroine nella pittura fiorentina della prima meta del Seicento' (II), in *Paradigma*, no. 4, 1982, p. 149;
G. Cantelli, *Repertorio della pittura Fiorentina del Seicento*, Florence, 1983, p. 57, fig. 225;
S. Bellesi, *Cesare Dandini*, 1996, p. 114, no. 58;
E. Leuschner, *Women and Masks: the Economics of Painting and Meaning in the Mezza Figura Allegories by Lippi, Dandini and Martinelli*, arthistoricum.net, 2015, p. 421, no. 6.

Cesare Dandini was an Italian painter, active mainly in his native city of Florence, who made a significant contribution to the Florentine Baroque. His bold colour contrasts and elegant, linear compositions, painted with a certain polish, displayed the Florentine tradition of artists such as Carlo Dolci.

According to the biography of Filippo Baldinucci (1624–1697), Cesare Dandini was a precocious artist who trained first with Francesco Curradi and then briefly with Cristofano Allori. Baldinucci writes that '*Pietro, suo padre, decise di rimuoverlo e lo collocò con Cristofano Allori, essendo stato precedentemente con Curradi per lo spazio di tre anni interi. Ciò avrebbe aperto un ampio campo a Dandini per diventare un grande uomo imitando lo stile di quel grande maestro.*' ('Pietro, his father, decided to remove him and placed him with Cristofano Allori, as he had already been with Curradi for three full years. This change would have given Dandini ample opportunity to become a great artist by emulating the style of that great master.') He then went on to train with Domenico Passignano, who returned to Florence in 1616. Baldinucci also wrote that Dandini was an exceptionally beautiful youth, as seen in his *Self-Portrait as a Young Man* (Palatine Gallery, Pitti Palace, Florence), and Curradi's model for numerous Madonnas, with a temperament that meant he was offended by the scurrilous activities in Allori's studio, a reaction that accords with the sense of refinement in his art. Their nephew Pietro Dandini was Vincenzo's pupil, and Pietro's two sons, Ottaviano (1681-1740) and Vincenzo (1686-1734), a Jesuit, worked as painters in Florence.

In 1621 he enrolled in the Accademia del Disegno and by 1631 he had acquired many patrons, notably Lorenzo de' Medici who would remain one of his most important supporters. He developed a theatrical, idealised style that was harmonious in form and colour and restrained

in movement and expression. He shared with Florentine contemporaries Jacopo Vignali and Carlo Dolci a devotion to the style initiated in the 1590s by Lodovico Cigoli, Gregorio Pagani, Jacopo da Empoli, Domenico Passignano and Francesco Curradi and refined in the 1610s and 1620s by Matteo Rosselli, Giovanni Bilivert and Cristofano Allori, who was perhaps the most influential for Dandini. His production included everything from portraits in miniature on copper to large-scale portrayals of religious and literary themes, as well as half and three quarter length secular and allegorical figures, such as the present painting.

An *Allegory of Painting and Poetry (Ut Pictura Poesis)* is undoubtedly one of the most elegant and refined allegorical compositions in Dandini's oeuvre, which can be dated between the late 1640s or early 1650s. Here, two allegorical female figures are shown in conversation with one another, their statuesque poses enhanced by the marble-like beauty of their pale skin. With her head turned slightly to the right, Poetry gestures to a putto with her left hand, and rests her right hand on an open book which is placed on an ornate wooden lectern, on which a mask hangs. Her companion, the female figure of Painting, is represented with her paint brushes and a stylus in her hands. The Allegory of Painting and Poetry is an iconographic theme which was highly regarded by the Florentine painters of the seventeenth century in reference to Horace's *Ars Poetica* and the traditional motto of *ut pictura poesis*, a Latin phrase meaning 'as is painting so is poetry'. The idea of ut pictura poesis captures the complementary nature of poetry, or writing, and painting, equating the inspiration of the poet and writer with the imagination of the painter. Both are concerned with the imitation of nature: the painter through visual elements and the poet or writer through words.

26

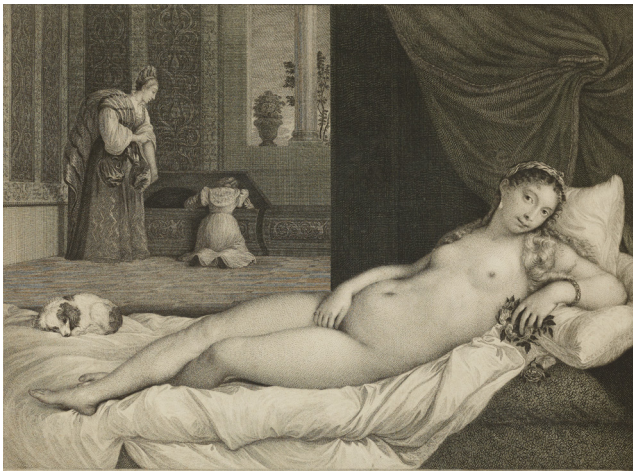
AFTER REMBRANDT VAN RIJN

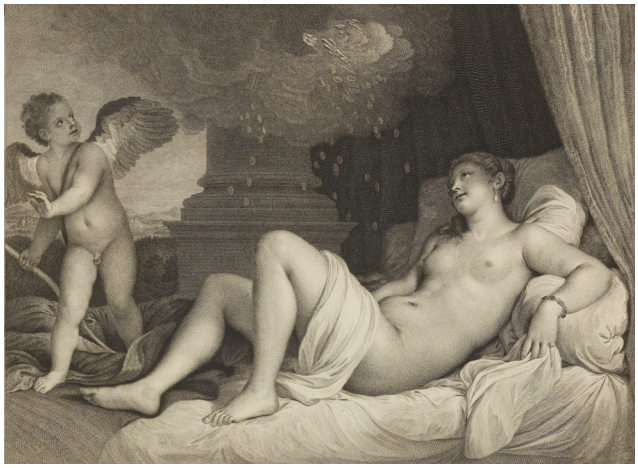
BEGGAR MAN AND BEGGAR WOMAN CONVERSING

reprint etching dated 1630 and 1759

12.5cm x 10cm (5in x 4in)

£600-800





27

AFTER TITIAN

VENUS

engraving by R. Strange 1764, and three other engravings, two after Titian and one after Vernet (4)

36cm x 46cm (14in x 18in)

£250-350

28

FOLLOWER OF DE HONDECOETER

A CONCERT OF BIRDS IN AN ORNAMENTAL GARDEN

oil on canvas

137cm x122cm (54in x 48in)

£5,000-8,000

Other fees apply in addition to the hammer price: see the 'Buyer's Guide' section on page 6

Lot 29

29

STUDIO OF SEBASTIAN VRANCX
THE FOUR SEASONS

Spring, Summer, Autumn and Winter, each oil on canvas (4)

120.7cm x 135cm (Spring); 118.8cm x 136.5cm (Summer); 120cm x 153.7cm (Autumn); 120cm x 149.9cm (Winter)

Provenance: Christie's, New York, 24 January 2004, Lot 125, $107,550 including premium (as Studio of Sebastian Vrancx).

£80,000-120,000

30

CHARLES POERSON (FRENCH 1653-1725)

A PAIR OF ALLEGORIES

oil on copper

Tondo 20.3cm (8in)

Provenance: Christie's, 1982.

£10,000-15,000

31

17TH CENTURY FRENCH SCHOOL

SAINT PRAXEDIS

oil on canvas

99cm x 74cm (39in x 29in)

Provenance: Christie's, London, *Important Old Master Pictures*, 8 December 1989, lot 88 (as attributed to Charles Dauphin).

£6,000-8,000

32

JEAN-BAPTISTE-HENRI DESHAYS (FRENCH 1729-1765)

PSYCHE ABANDONED BY CUPID

oil on canvas

224cm x 191cm (88.25in x 75in)

Provenance: Hazlitt Gooden & Fox US Limited, where acquired 28 June 2001, £170,000.

£40,000-60,000

33

CHARLES PAUL LANDON (FRENCH 1760–1826)

LEDA AND THE SWAN

oil on canvas, signed

201.93cm x 145.41cm
(79.5in x 57.25in)

Provenance: Heim, London, from whom acquired 15/05/1973, £4,000.

£3,000-5,000

34

JOSEPH MARIE VIEN (FRENCH 1716-1809)

DANAË

oil on canvas

33cm x 40.5cm (13in x 16in)

Provenance: Anthony Mould Ltd, London, from whom acquired January 1982, £1,544.

£2,000-3,000

35

ATTRIBUTED TO PETRO DANDINI

SUSANNA AND THE ELDERS

oil on canvas

118.11cm x 144.14cm (46.5in x 56.75in)

Provenance: Cyril Humphries, from whom acquired March 1972, £3,600.

£20,000-30,000

36

FOLLOWER OF SEBASTIAN BOURDON

THE HOLY FAMILY WITH SAINTS ANNE AND JOHN

oil on canvas

21.6cm x 28.6cm (8.5in x 11.25in)

Provenance: Anthony Mould Ltd, London, where acquired 1 July 2002. £8,000.

£1,200-1,800

37

GEORGE ROMNEY (BRITISH 1734-1802)
EMMA HAMILTON AS A BACCHANTE

oil on canvas

38cm x 31cm (15in x 12.25in)

Provenance: Sotheby's, 20 July 1987, lot 38 (withdrawn);
Sotheby's, 17 February 1988, lot 255.

Literature: Alex Kidson, *George Romney, A Complete Catalogue of his Paintings*, 2015, p. 673, no. 148c as Private collection, London, canvas 38 x 30.5 cm.

Note: Alex Kidson describes this as an unusual preparatory work for the larger version of *Emma Hamilton as a Bacchante*, now in a private Swedish collection. Kidson suggests the considerable difference between the two designs suggests Romney experienced difficulty in conceptualising it. The small figures in the left background have parallels with other sketchy Romney oils of the 1790s.

£10,000-15,000

38

GEORGE ROMNEY (BRITISH 1734-1802)
EMMA HAMILTON AS MIRANDA

oil on canvas

48.9cm x 38.1cm (19.25in x 15in)

Provenance: Richard Johnson of Manchester;
by descent to his grandson
Richard Johnson Walker;
Mrs Walker, Christie's, 8 June 1928, Lot 126;
by descent to her grandson.

Literature: Alex Kidson, *George Romney, A Complete Catalogue of his Paintings* (2015), p. 793, no. 1736q (49.5 x 38.5 cm);
Watson, 1974 (appendix no. 20x); Dorment, 1986, p. 326 (no.5).

£20,000-25,000

39

SIR JOSHUA REYNOLDS
(BRITISH 1723–1792)
MRS HARTLEY AS A NYMPH
WITH THE YOUNG BACCHUS

oil on canvas

69.85cm x 35.5cm (27.5in x 14in)

£200,000-300,000

Provenance: Sir Joshua Reynolds and by descent to his niece Mary, Marchioness of Thomond (1751 – 1820);
her sale, Christie's London 18 May 1821, lot 67, where purchased by Colonel Fulke G. Howard;
by descent to his widow, the Hon. Mrs. Greville Howard at Ashfield Park, Surrey, until sold, Christie's London, 4 July 1874, lot 80 as "Sir J. Reynolds, Mrs. Hartley and Child – the celebrated work. Engraved by S. W. Reynolds", where purchased by Agnews for £2,520;
with Agnews, by whom sold on 4 August 1874 to Richard Johnson; (possibly) collection of Capt. Walsh (according to Christie's 1928 catalogue). Mrs. R.J. Walker, Bramshott Court, Liphook, Hants; her sale, Christie's, 8 June 1928, lot 125 as "Sir Joshua Reynolds, P.R.A. Portrait of Mrs. Hartley and Child, in slate coloured dress, with white chemisette, red sash and brown scarf; carrying her child on her right shoulder";
unsold, and by descent to the present owner.

Exhibited: (possibly) Royal Academy, 1773, no. 241;
The British Institution, 1813, no. 53;
The British Institution, 1844, no. 159;
South Kensington Museum, *The National Portrait Exhibition*, 1868, no. 810.

Literature: A. Graves & W. V. Cronin, A history of the works of Sir Joshua Reynolds, 4 vols, London 1899-1901, vol. 2, no. 446;
Agnews Picture Stockbook no. 4 D;
Mannings, Sir Joshua Reynolds, A complete catalogue of his paintings, pp.245-246, no. 854a & d.
Engraved by W. Nutter, published 14 April 1801
("from the original picture in the possession of the Marquis of Thomond").

Elizabeth Hartley (née White) (1750?–1824) was one of the most celebrated actors on the London stage in the 1700s. She was also notorious for the role she played in society scandals including 'The Vauxhall Affray'. Hartley was the daughter of James and Eleanor White of Berrow, Somerset, England. She later took the name Hartley, but it is not known from whom. Various suggestions have been made including the master to whom she was a chambermaid, and other actors of a similar name. There are also no reliable sources for her early roles until she appeared in Edinburgh, on 4 December 1771, as Monimia in Thomas Otway's *The Orphan*.

After a season in Edinburgh she moved to Bristol where David Garrick, who had heard of her remarkable beauty, commissioned the actor John Moody to attend a performance and report back to him. 'She has a husband,' wrote Moody in a letter to George Garrick dated 26 July 1772, 'a precious fool, that she heartily despises' (Garrick I, 1835, p. 476) but in fact they never actually married. In the same letter, Moody described her as having 'a good figure, with a handsome small face, and very much freckled; her hair red, and her neck and shoulders well-turned.' She is, he wrote, 'ignorant and stubborn ... and has a slovenly good nature about her that renders her prodigiously vulgar.' Nevertheless, David Garrick was impressed: 'A finer creature than Mrs Hartley,' he exclaimed, 'I never saw. Her make is perfect' (W. T. Whitley, *Artists and their friends in England 1700-1799*, 2 vols, London 1928, vol, 2, pp. 149-50).

Northcote described her, in a letter to his brother Samuel, 24 Mar. 1773, as 'one of the most beautiful women I ever saw, and the finest figure, but [she| has not a good voice' (Whitley, vol. 2, p. 295). She worked at the Covent Garden theatre in a numerous roles until 1780 (see below), and also appeared at Drury Lane, Liverpool and Stroud. She left the stage at the close of the season of 1779–80 when aged only 30, possibly due to ill health. She died at her home in King Street, Woolwich, and was buried in the Union Chapel. Her portrait by Angelica Kauffmann hangs in the Garrick Club; a long list of other portraits of her, mostly in character parts, is given in P. H. Highfill et alii, *Biographical dictionary of actors, managers and other stage personnel in London 1660-1800*, Carbondale, Illinois, 1973.

The present painting is certainly listed twice as nos. 854a and 852d in Mannings's catalogue raisonné on the artist, with slightly different dimensions in each entry. These entries represent the same painting, as Mannings himself suggested might be the case. The stretcher on the reverse of the present painting has the stencil numbers 993B and 190ER as well as the chalk mark "June 8/28". These relate without question to the Christie's sales on 18 May 1821 and 8th June 1928 thereby confirming the provenance for this painting. Mannings wasn't aware of any of this at the time of his catalogue raisonné as he did not have direct access to the front and back of the painting.

40

A VENETIAN BRONZE HEAD OF MERCURY, POSSIBLY AFTER AN ANTIQUE PROTOTYPE
LATE 15TH CENTURY

dark brown/black patina, mounted on a pink breche marble base

9.2cm high; 12.4cm high overall

Provenance: Alfred Spero Collection;
Acquired 1967.

Note: Probably based on an antique prototype.
Compare Abb. 267, Leo Planscig, "Venezianishe Bildhauer de Renaissance"

£3,000-5,000

41

AN ITALIAN BRONZE HEAD OF A HELMETED WARRIOR
17TH CENTURY, PROBABLY FLORENTINE, BUT POSSIBLY FRENCH

dark brown patina, mounted on a red and white marble base

Head 9.8cm high; 12.5cm high overall

Provenance: Alfred Spero Collection:
Acquired 1967.

£1,000-1,500

42

AN ITALIAN BRONZE FIGURE OF A GLADIATOR, AFTER THE ANTIQUE
16TH CENTURY

bronze, black patina, mounted on a siena marble square base

Figure 16.cm high, 18cm overall

Provenance: Alfred Spero Collection;
Acquired 1960.

Note: Most likely a 16th century copy of a classical model intended to deceive.

£1,000-1,500

43

A NORTH ITALIAN/PADUAN BRONZE FIGURE OF A BOY
15TH CENTURY

brown/black patina, draped with arms raised, on an ebonised plinth

Figure 14cm high, 19.5cm overall

Note: The figure appears to be based on the Amore-Attis figure of a boy by Donatello, now in the Museo del Bargello, Florence.

£1,500-2,500

44

A PADUAN BRONZE FIGURE OF A MAN HOLDING A KRATER VASE

LATE 15TH CENTURY

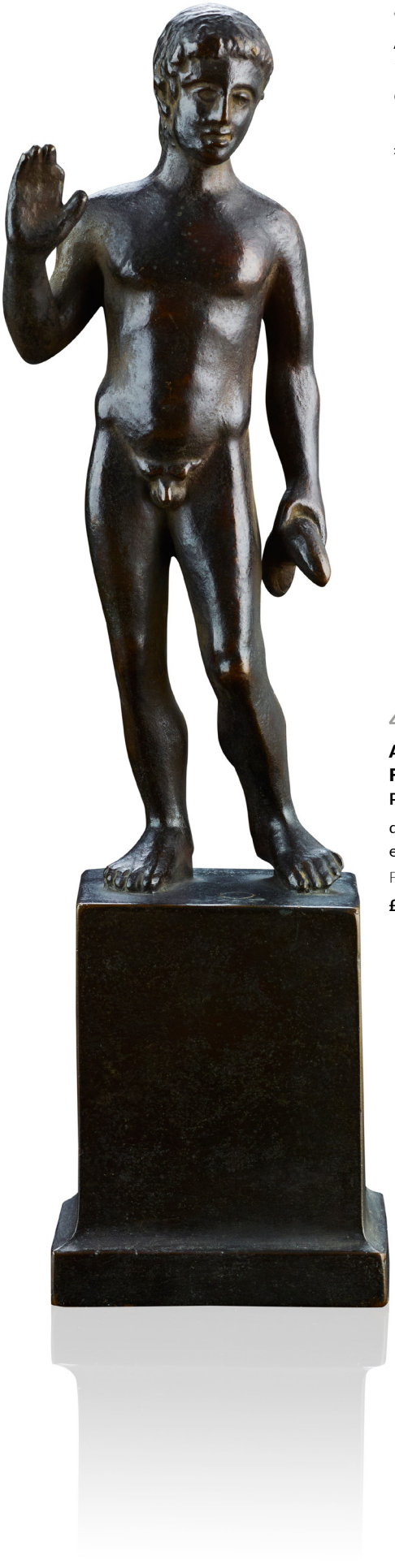
dark brown/black patina, on a turned wood base

Figure 14cm high, on a wooden pedestal base

Provenance: Alfred Spero Collection;
Acquired 1967.

Note: Another version of this bronze is illustrated in Bode, Wilhelm, 'Die Italienischen Bronze-statuetten Der Renaissance', p. 79.

£6,000-8,000



45

AN ITALIAN BRONZE FIGURE OF AN ATHLETE, AFTER THE ANTIQUE
19TH CENTURY

dark brown/black patina, the figure mounted to a square bronze plinth

Figure 19.8cm high, 29cm high overall

£600-800

46

A NORTH ITALIAN BRONZE FIGURE OF A VESTAL
PROBABLY 16TH CENTURY

dark brown/black patina, on an ebonised turned base

Figure 17.2cm high; 22cm high overall

£1,500-2,500

47

A VENETIAN/PADUAN BRONZE FIGURE OF WOMAN BEING SWALLOWED BY A DRAGON
16TH CENTURY

medium brown patina, on a turned wood pedestal

Figure 11.5cm high; 15cm overall

£600-800

48

A NORTH ITALIAN SMALL BRONZE FIGURE OF A PAGE WITH A SHIELD
EARLY 16TH CENTURY

bronze, dark brown/green patina, mounted on a turned wood pedestal

Figure 11.5cm high; 19.7cm high overall

Provenance: Alfred Spero Collection;
Acquired 1966.

Literature: See Leo Planiscig "Piccoli Bronzi" plate 212, and "Venezianische Bildhauer der Renaisance", plates 246 and 247, p. 235. Similar figures executed in marble are in the Arconati Visconti collection in the Louvre, illustrated in the above, plates 56 and 57, p. 67.

£3,000-5,000

49

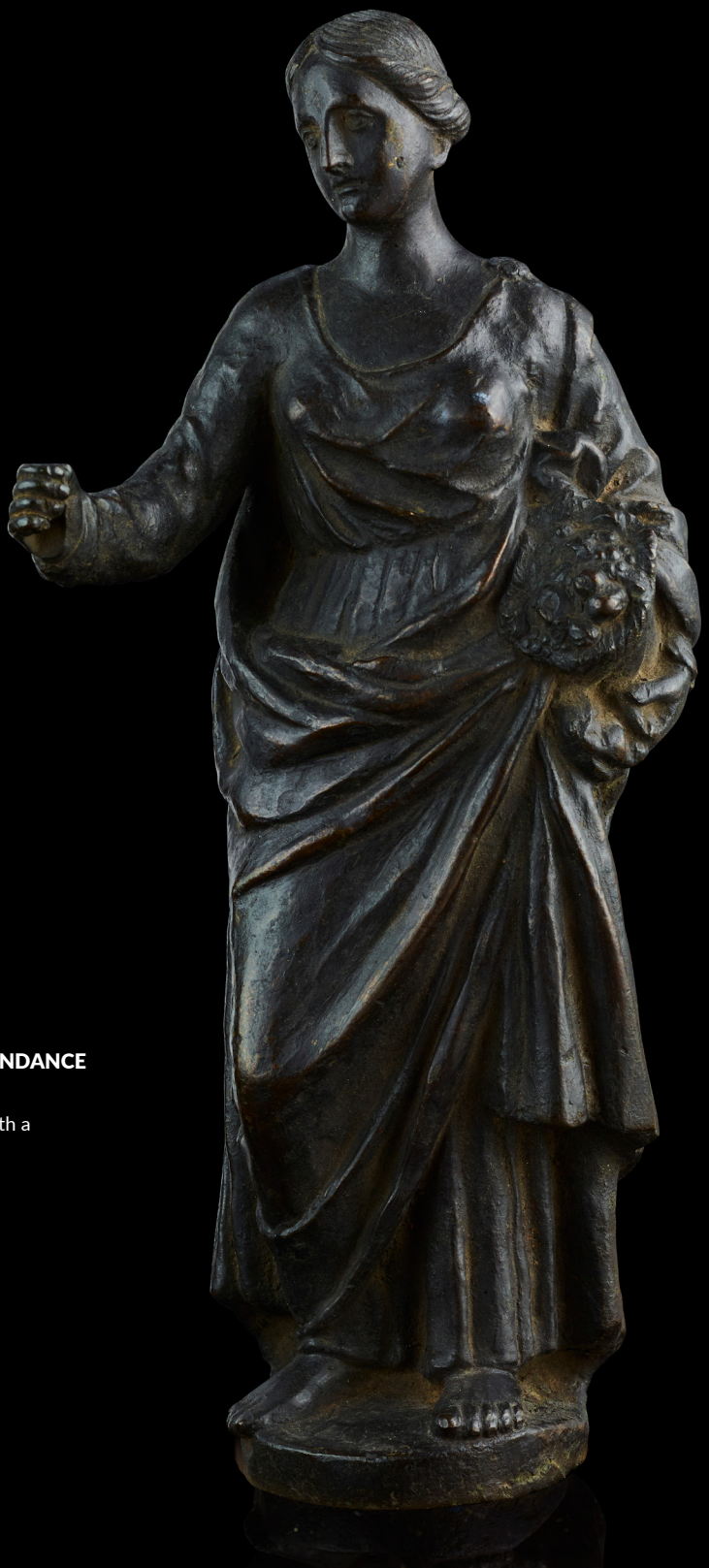
A VENETIAN BRONZE FIGURE OF FORTUNA
SECOND HALF 16TH CENTURY

dark greenish/brown patina, raised on an ebonised turned wood stand

Figure 17cm high; 15.4cm overall

Provenance: Alfred Spero Collection;
Acquired 1968.

£2,000-3,000



50

A NORTH ITALIAN BRONZE FIGURE OF ABUNDANCE
17TH/18TH CENTURY, POSSIBLY ROMAN

dark brown/black patina, solid cast, unmounted with a central threaded post and pin on the base

33cm high

£1,000-1,500

51

AN ITALIAN BRONZE FIGURE OF HERCULES, IN THE MANNER OF FRANCESCO FANELLI
17TH CENTURY

dark brown black patina, mounted on a rouge marble column and square black marble base

Figure 20cm; 29cm overall

Provenance: Alfred Spero Collection;
Acquired 1967.

£6,000-8,000

52

A SOUTH ITALIAN BRONZE FIGURE OF AN EVANGELIST
17TH CENTURY, POSSIBLY NAPLES

medium brown patina, hollow cast, mounted on a rectangular wood base

Figure 16.2cm high; 24cm high overall

Provenance: Stephano Bardini Collection, sold Christies, 5/7 June 1899; 26/30 May 1902;
Alfred Spero Collection;
Acquired 1966.

£800-1,200

53

A PAIR OF BRONZE FIGURES OF VULCAN AND VENUS MARINA, ATTRIBUTED TO TIZIANO ASPETTI (1565-1607)

VENICE, LATE 16TH CENTURY

black and brown patinas in places, both subjects depicted naked, Vulcan holding a hammer (mallet lacking), standing against a draped column; Venus depicted naked with her left foot resting on a dolphin, both raised on square breche marble pedestals with applied verde antico marble panels

Vulcan 43cm high, 65cm overall; Venus 42.5cm high, 64.5cm overall

Provenance: King Leopold of Belgium; Sotheby's, 7 April 1970, lot 96.

Literature: Leo Planiscig, *Venezianische Bildhauer der Renaissance*, Vienna, 1921, fig. 616; Laura Camins, *Renaissance and Baroque Bronzes from the Abbot Guggenheim collection*, San Francisco, 1988, pp. 57-59, cat no. 17; Claudia Kryza-Gersch, in Debra Pincus (ed.), *Small Bronzes in the Renaissance*, Washington, D.C., 2001, p. 150, no. 13 and 14. P. Motture, 'The Production of Firedogs in Renaissance Venice', in P. Motture (ed), *Large Bronzes in the Renaissance*, New Haven and London, 2003, pp.277 - 307

£40,000-60,000

Tiziano Aspetti (1565-1607) was the leading sculptor in Venice at the end of the 16th century and an important figure in the Italian 'High Renaissance'. Other versions of these bronzes attributed to Aspetti exist, as identified by Leo Planiscig and Laura Camins. The earliest compositions depict the figures of Vulcan and Venus, but by modifying their attributes and costumes, the pair could also represent the male figure as Mars, Neptune or Mercury, with the female representing Venus, Minerva or Vigilance (see L. Planiscig, Venezianische Bildhauer der Renaissance, Vienna, 1921, pp. 616-644). The general composition of these figures remains consistent, and corresponds to a mannered pose in *contrapposto*. Here Vulcan is shown as a beardless muscular young man with curly hair wielding his hammer, and bears similarities to other male figures in Aspetti's bronze reliefs of the Martyrdom of Saint Daniel for the Duomo, Padua and now in the collection of the Metropolitan Museum of Art, New York. Aspetti addressed the subject of Vulcan in a marble relief carved in 1589 for a chimneypiece in the Sala dell'Anticollegio in the Palazzo Ducale, Venice, see M. Benacchio, *Tiziano Aspetti*, Vol. II, p. 114, fig. 113.

The figure of Venus Marina is derived from a stone statue by Girolamo Campagna (1549–1625) on the Libreria Marciana, Venice. Here, Venus is shown naked with her right arm across her bare breast, standing beside a dolphin whose tail she holds in her left hand while resting her bent left leg on its back. The attribute of dolphin references Venus' birth from the sea, as well as the city of Venice's lagoon location, nautical prowess, and naval power. Vulcan is significant to both the city and the wider Veneto region, well-known for their bronze foundries, particularly the towns of Padua, Brescia and Verona. The pairing of Vulcan and Venus Marina neatly represents the concept of the triumph of Vulcan's forge in Venus' city, a celebration of the mastery of bronze manufacture by the sculptors and founders of the city of Venice based in and around La Serenissima during the late 16th century. Figures of Vulcan and Venus Marina were often used as standing finials on large andirons in Venetian palazzi, and versions that relate to the present pair exist. It is likely though that these statues, with their fine finishing and crisp details, were intended as freestanding, independent sculptures.

54

A FLORENTINE BRONZE FIGURE GROUP, NESSUS ABDUCTING DEIANIRA
17TH CENTURY

bronze, reddish/brown patina, mounted on a carved and moulded wood pedestal

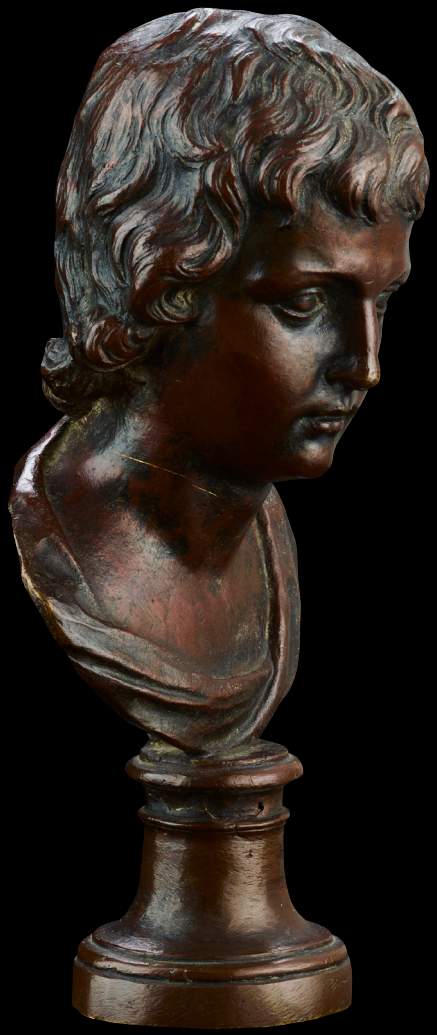
20.3cm high; 31.4cm overall

Provenance: Ex-collection Cyril Humphris.

Note: After the model by Giambologna.

£15,000-25,000

Other fees apply in addition to the hammer price: see the 'Buyer's Guide' section on page 6



55

AFTER FRANÇOIS DUQUESNOY, (FLEMISH/ITALIAN LATE 17TH/EARLY 18TH CENTURY)

HEAD OF A CHRIST AS A BOY

bronze, medium brown patina, mounted on a socle

18cm high

Note: Produced as a companion piece to a bust of the Virgin. Models in terracotta for the pair were in the collection of Cardinal Francesco Barberini in Rome. The Flemish sculptor François Duquesnoy produced two pairs of casts in silver including one for Queen Henrietta Maria in London. Subsequent pairs cast in bronze were produced during the latter half of the 17th century.

£1,500-2,500

56

A PAIR OF ITALIAN BRONZE BUSTS OF PUTTI, AFTER FRANÇOIS DUQUESNOY

LATE 17TH/EARLY 18TH CENTURY

reddish brown patina, mounted on black marble pedestal bases (2)

Busts 11cm high; 22cm high overall

Provenance: Alfred Spero Collection; Acquired 1967.

£2,000-3,000

57

A NORTH ITALIAN BRONZE BUST OF A YOUNG MAN IN ARMOUR
PROBABLY LATE 17TH/EARLY 18TH CENTURY

dark reddish brown/black patina, incised MPI and cast 1701 to the interior, on a turned walnut socle

Bust 13.4cm high; 18.5cm high overall

Literature: L. Planiscig, Venezianische Bildhauer der Renaissance, Vienna, 1921, pp. 570-571, figs, 627 and 629.
J. Warren, Medieval and Renasissance Sculpture - A Catalogue of the Collection in the Ashmolean Museum, Oxford, Oxford, 2014, p. 258, fig. 121.

Note: Examples of this bronze bust have been variously attributed to Hubert Gerhard, Ferdinando Tacca and more generically to the north Italian school of the mid-16th century (see New York, Schwartz and Warren, locs. cit., respectively). Close comparisons may also be made to signed works by the Venetian artist Tiziano Aspetti, whose signed bronze of St Anthony in the Santo, Padua, has similar facial features. The soldier to the left of Aspetti's bronze relief of the Martyrdom of St Daniel also displays the same facial type, curling hair and breastplate centred by a grotesque mask seen on the bust offered here (for both works see Planiscig, loc. cit.) For a comparable example see Christies New York, The Abbot Guggenheim collection, 28 January 2015, lot 41.
New York, Salander O'Reilly Galleries, Giambologna: An Exhibition of Sculpture by the Master and His Followers from The Collection of Michael Hall, Esq., 6 March - 4 April 1998, C. Avery ed., pp. 158-9, no. 57 (as Hubert Gerhard).
M. Schwartz, ed., European Sculpture from the Abbott Guggenheim Collection, New York, 2008, pp. 64-65, no. 26.

£2,000-3,000

58

AN ITALIAN BUST OF A WOMAN
PROBABLY LATE 17TH/EARLY 18TH CENTURY

bronze, reddish brown patina, inscribed with initials MPI and cast D 1687, on an ebonised hexagonal moulded pedestal

Bust 10.5cm high; 17cm high overall

Provenance: Alfred Spero Collection;
Acquired 1960.

£2,000-3,000

59

A PAIR OF BRONZE FIGURES OF FLAGELLANTS, MANNER OF WILLEM DANIELSZ VAN TERODE

16TH CENTURY

brown/gold patina, each mounted on a moulded octagonal wood base

Figures 24cm and 21cm high

Provenance: Collection of Cyril Humphris; Acquired 1968.

Note: These figures are illustrated in Weihrauch, H.R. "Europaische Bronzestatuetten", p. 366, nos. 44A and G

£4,000-6,000

60

A NORTH ITALIAN BRONZE FIGURE OF A FEMALE SAINT
16TH CENTURY

dark brown patina, on a white marble square pedestal with specimen marble insets, possibly from a crucifixion group

Figure 12.6cm high, 21.4cm overall

Provenance: Alfred Spero Collection; Acquired 1967.

£2,000-3,000

61

A PAIR OF NORTH EUROPEAN BRONZE FIGURES OF MUSICAL INFANTS
18TH CENTURY, PROBABLY DUTCH OR NORTH GERMAN

greenish brown patina, each nude figure blowing a horn, mounted on rouge marble waisted plinths (2)

Figures 35.5cm high, 40cm high overall

Provenance: Alfred Spero Collection; Acquired 1968.

£2,000-3,000

62

A GERMAN BRONZE FIGURE OF A MAN IN BODY ARMOUR
16TH CENTURY

dark brown/black patina, mounted on a turned wood pedestal

Figure 11.5cm high, 19.5cm overall

Provenance: Alfred Spero Collection;
Acquired 1965.

£1,000-1,500

63

A FLEMISH BRONZE FIGURE OF HERCULES
PROBABLY 17TH CENTURY

dark brown/black patina, mounted on a wooden plinth

Figure 14cm high, 19cm overall

Provenance: Alfred Spero Collection;
Acquired 1965.

£800-1,200

64

A FLEMISH BRONZE FIGURE GROUP OF A BACCANALIAN DANCE
17TH CENTURY

dark brown black patina worn to reveal a light brown lacquer, modelled as a satyr with a young couple embracing in dance, a syrinx at their feet, mounted on a circular moulded rouge marble base

Group 19cm high;
22.5cm high overall

Provenance: Ex-collection Cyril Humphris, 1966.

Note: The design for this group is influenced by the work of Rubens.

£3,000-5,000

65

A FLEMISH SMALL BRONZE FIGURE GROUP OF A PUTTO WITH BOW AND ARROW AND A STAG
16TH CENTURY

on a later bronze rectangular plinth, incised with collection number 455; together with AN ITALIAN BRONZE FIGURE OF A PUTTO WITH A SNAKE, on a siena and black marble stand, 7.4cm high, 16.3cm overall (2)

6cm long, 9.2cm high

Provenance: Putto with stag:
Prince Christian August von Waldeck (1744-1798)
Dr. Heinrich Scheufelen, Oberlenningen, Germany
Alfred Spero collection
Acquired 1966.
Putto with snake:
Alfred Spero collection
Acquired 1965.

Note: An extract from the catalogue of the Waldeck/Scheufelen collection by German Hatter, Malnz, 1958 discusses this bronze. "756 (455) Young boy with stag. Artlessly moulded group of a boy with arrow and small stag standing in front of him, moving in the same direction, on an irregular dis, on which there are plants, flowers and a small bird. Probably a toy, certainly not antique".

£400-600

66

AN ITALIAN BRONZE FIGURE OF JUPITER
17TH CENTURY

dark brown/black patina, mounted on a rectangular grey stone base inscribed 19

Figure 24cm high, 29.5cm high overall

Provenance: Collection of Prince Christian August von Waldeck (1744-1798);
Dr. Heinrich Scheufelen, Oberlenningen, Germany, 1962;
Alfred Spero Collection;
Acquired 1968.

Note: Extract from the catalogue of Waldeck/Scheufelen collection by German Hafner, Mainz 1958 [translated from the German]:
"665 (19) Jupiter with right foot on an eagle holding in raised right (hand) lightning. In lower left (hand) holding a "marshall's baton". Rough case (crude metal) after a sketched model. 17th Century. (Vgl. Nr. 636). H. 23".
See also "Die Antiken des Fuerstlich Waldeckischen Musems zu Arolsen".

£2,000-3,000

67

A NORTH ITALIAN SCHOOL, BRONZE FIGURE OF CERBERUS
16TH CENTURY, POSSIBLY FLORENTINE

dark brown/black patina; most likely part of a larger composition

12.4cm high, 18cm long

Provenance: Alfred Spero Collection;
Acquired 1968.

£2,000-3,000

68 Y

A DUTCH WALNUT, EBONY, EBONISED, MOTHER-OF-PEARL AND IVORY MARQUETRY CONSOLE TABLE

18TH CENTURY

comprising a pair of ebonised kneeling draped figures of a man and a woman representing Europe and Africa, supporting a rectangular upper tier inlaid with a marquetry inlay depicting a flower-filled vase and floral scroll border, the edge with vitruvian scroll, the platform base with further marquetry depicting a large armorial of a masted sailing ship beneath the motto 'PER TELA PER HOSTES'

179cm wide 120cm high, 70cm deep

Note: Sold in compliance with UK Government and APHA regulations, with (non-transferable) exemption registration reference 8QJ78KRH.

£4,000-6,000

69

BRONZE FIGURE OF NUDE WOMAN HOLDING A PALM FROND
16TH CENTURY

dark brown/black patina, on a wood plinth

Figure 12.8cm high; 18.5cm overall

£2,000-3,000

70

AN ITALIAN BRONZE FIGURE OF APHRODITE
PROBABLY 16TH CENTURY

dark brown/black patina, the figure with one arm raised, the other hand holding an apple, on a siena marble pedestal

15.3cm high, 23.2cm overall

£400-600

71

A VENETIAN BRONZE FIGURE ALLEGORICAL FIGURE OF ABUNDANCE
17TH/EARLY 18TH CENTURY

dark brown/green patina, the figure holding a bundle of flowers and a rudder or plough blade, on a wood plinth; possibly a bozzetto cast

13cm high; 19.3cm high overall

Provenance: Stephano Bardini Collection, sold Christie's 5/7 June 1899; 26/30 May 1902;
Alfred Spero Collection;
Acquired 1966.

£1,500-2,500

72

AN ITALIAN BRONZE FIGURE OF A PUTTO WITH A CORNUCOPIA, ATTRIBUTED TO NICCOLÒ ROCCATAGLIATA

EARLY 17TH CENTURY

bronze, dark brown/black patina, mounted on a verde antico marble base

Figure 23cm high; 26cm overall

Provenance: Alfred Spero Collection; Acquired 1968.

£6,000-8,000

73

PAIR OF ITALIAN BRONZE FINIALS, AFTER LORENZO GHIBERTI
19TH CENTURY

dark brown patina, modelled with three faces of a man representing young adulthood, middle age, and old age (2)

17cm high

Provenance: Alfred Spero Collection; Acquired 1965.

Note: The present lot appears to be later copies of a model by Ghiberti, of which there are three known examples, one in the Victoria & Albert Museum, London, one in the Fitzwilliam Museum, Cambridge, and the final in the Bayerisches Nationalmuseum, Munich.

£800-1,200

74

A PADUAN OR VENETIAN BRONZE CANDLESTICK
16TH CENTURY

the acanthus cast baluster stem on a triform base with satyr headed grotesque supports, on a triangular verde antico marble base

13cm high

£600-800

75

A PAIR OF ITALIAN BRONZE TRIPOD STANDS
19TH CENTURY

in the 16th century style, dark brown/black patina, the upper tiers on three lion mask monopodia, the lower part of tripartite form supported on crouching satyrs and beaded edge, raised on satyr mask legs joined by laurel swags and shells (2)

17.5cm high

£500-700

76

A NORTH ITALIAN/VENETIAN BRONZE BELL
HANDLE LATE 16TH CENTURY, THE BELL A LATER RECAST

the handle with a figure of Mercury, dark brown patina; the associated bell cast with gryphons, caducei, and acanthus

17.2cm high

Provenance: Acquired Alfred Spero Gallery Sale.

£500-700

77

A PAIR OF ITALIAN BRONZE MOUNTS
16TH CENTURY

of S profile, each cast with a head profile and mask, on turned rouge marble bases (2)

9.5cm high, 14.5cm high overall

£400-600

78

A SMALL BRONZE MORTAR
16TH CENTURY

with an everted rim, the body with seven relief standing figures

10.5cm diameter, 6cm high

£200-300

79

A CONTINENTAL TOLE AND PORCELAIN MOUNTED TEN LIGHT CHANDELIER

EARLY 20TH CENTURY

the open bird-cage frame mounted with tole leaves and white ceramic flowers, with nine flower head candle nozzles and a central stiff nozzle; wired for electricity

76cm high, 66cm diameter

£600-800

80

AN ITALIAN GILTWOOD AND PIETRA DURA CENTRE TABLE

18TH CENTURY

the shaped rectangular top with various specimen marbles centred by a floral bouquet and butterflies; the rococo gilt base carved with rocaille with foliate and C scroll carved cabriole legs

84cm wide, 71cm high, 59cm deep

£1,000-1,500

81

A PAIR OF LATE GEORGE III GILTWOOD MIRRORS
EARLY 19TH CENTURY

the oval mirror plates with a be
in guilloche moulded frames su
by cartouches, foliate trails, and

110cm high, 77cm wide

£1,000-1,500

82

A LOUIS XV KINGWOOD, TULIPWOOD, AMARANTH AND MARQUETRY MARBLE TOPPED COMMODE, STAMPED STUMPFF, REIZELL AND JME

18TH CENTURY

the serpentine mottled grey fossil marble top with a moulded edge above two short drawers and a concealed drawer, over two long drawers with floral marquetry within banded borders, with gilt bronze rocaille mounts raised on short splayed legs,

Width: 130cm, 92cm high, 66cm deep

Provenance: Sotheby's, London, *Important Continental Furniture*, 11 December, 2002, lot 51.

Note: François Reizell (Died 1788), Cabinetmaker, Paris, of German origin. Master on February 26, 1764. Around 1770, Reizell moved to Faubourg-Saint-Germain, lived for a few years on rue des Saint-Pères, and then on rue du Petit Lion. Most of his furniture is in marquetry.

£4,000-6,000

83

A PAIR OF LOUIS XV BEECH AND AUBUSSON UPHOLSTERED ARMCHAIRS

18TH CENTURY

the cartouche shaped backs within moulded frames above wide shaped seats flanked by scrolling part-padded arms, raised on cabriole legs, covered in period Aubusson bird and flower upholstery (2)

66cm wide, 101cm high, 53cm deep; seat 42cm high

£800-1,200

84

A LOUIS XV KINGWOOD AND PURPLE WOOD PARQUETRY MARBLE TOPPED COMMODE

18TH CENTURY

the serpentine mottled grey/green marble top with a moulded edge above three long bombe drawers with crossbanding, line inlay, and foliate handles and escutcheons, with gilt bronze mounts to the angles, raised on splayed scroll feet

115cm wide, 85cm high, 59cm deep

£1,500-2,500

85

AFTER CINCINNATO BARUZZI (ITALIAN 19TH CENTURY)
WHITE MARBLE BUST OF SAPPHO
on a socle, unsigned
54cm high
£500-700

86

F. LEGE (FRENCH EARLY 19TH CENTURY)
CRYING CUPID
white marble, on round socle signed on reverse F. LEGE/SCULPTOR and dated 1815
32cm high
£400-600

87

A PAIR OF GEORGE III STYLE CUT GLASS TWELVE LIGHT CHANDELIERS

MODERN

with a central baluster stem issuing two tiers of scrolling candle branches, hung with prism drops and swags (2)

130cm high, 90cm diameter

£3,000-4,000

88

A LOUIS XV KINGWOOD, TULIPWOOD AND PARQUETRY MARBLE TOPPED COMMODE, PARTIALLY STAMPED MOREAU
MID 18TH CENTURY

the serpentine brêche marble top with a moulded edge over two short and two long drawers with gilt bronze mounts, raised on cabriole legs, stamped O[?]REA[?]

131cm wide, 83cm high, 61cm deep

Provenance: Sotheby's, London, *Important Continental Furniture and Tapestries*, 6 December 2006, lot 57.

£3,000-5,000

89

A LOUIS XV KINGWOOD, AMARANTH AND FLORAL MARQUETRY MARBLE TOPPED COMMODE, STAMPED P. ROUSSEL JME

MID 18TH CENTURY

the serpentine liver, grey and white marble top with a moulded edge, above three short drawers and two long bombe drawers, the drawers and sides with floral marquetry, the angles with gilt bronze mounts on cabriole legs, stamped P. ROUSSEL

129cm wide, 90cm high, 62cm deep

Provenance: Sotheby's, London, *Continental Furniture*, 15 December 1999, lot 84, *The property of Astro Establishment from the collection of the late T. F. Kennedy Esq.*

Note: Pierre Roussel made maitre 1745

£4,000-6,000

90

A LOUIS XVI STYLE BRONZE AND GLASS NINE LIGHT CHANDELIER

EARLY 20TH CENTURY

the glass encased open frame issuing nine scrolling candle branches, hung with glass drops and pendants, the stem centred by a further single light

115cm high, 82cm diameter

£1,000-1,500

91

A WHITE MARBLE BUST OF A DIANA

19TH CENTURY

on a socle, unsigned

56cm high

£400-600

92

A LOUIS XV STYLE BRONZE AND CUT GLASS CHANDELIER
19TH CENTURY

of open bird-cage form, with six electrified candle branches and nozzles, a central wired candle nozzle, and nine unwired candle nozzles over two tiers, all hung with clear and smokey glass crystal drops and flower heads, and terminating in a glass ball pendant

110cm high 73cm diameter

£400-600

93

AN ITALIAN WHITE MARBLE BUST OF A YOUNG LADY
19TH CENTURY

in the Antique style, on a socle base, unsigned

62cm high

£500-700

94

A LOUIS XV STYLE KINGWOOD, AMARANTH, AND MARQUETRY MARBLE TOPPED COMMODE
19TH CENTURY

the serpentine purple veined marble top above two deep drawers outlined with foliate gilt bronze mounts and centred by a floral marquetry cartouche, flanked by gilt bronze foliate mounts raised on tall cabriole legs with sabots

117cm wide, 96cm high, 57cm deep

£4,000-6,000

95

A LATE REGENCY GILTWOOD AND GESSO OVERMANTEL MIRROR
EARLY 19TH CENTURY

the oval mirror plate in an ebonised slip and stippled matt mounted and moulded frame with anthemion and foliate scrolls

97cm high, 121cm wide

£400-600

96

A LOUIS XVI TULIPWOOD, KINGWOOD, AND AMARANTH MARBLE TOPPED COMMODE
LATE 19TH CENTURY

the Breche d'Alep marble top with canted corners, above three long drawers flanked by canted angles, raised on cabriole legs with gilt metal sabots

98cm wide, 84cm high, 49cm deep

Provenance: Bonhams, London, 7 July 2010, lot 98.

£800-1,200

97

A MATCHED PAIR OF LOUIS XIV STYLE MAHOGANY BOUILLOTTE TABLES
LATE 19TH/EARLY 20TH CENTURY

the circular white marble tops with a pierced brass gallery, above a plain frieze with opposing drawers and candle slides, raised on fluted tapered legs (2)

65cm diameter, 74cm high and 65cm diameter, 76cm high

Provenance: Contessi Ltd. Chelsea, purchased 1971.

£500-700

98

A SET OF SIX LOUIS XVI STYLE PAINTED FAUTEILS
19TH CENTURY

with rectangular padded backs and part padded arms over stuffover seats, raised on square tapered front supports carved with trailing bellflowers, ending in spade feet (6)

88cm high, 57cm wide, 46cm deep

£1,000-1,500

99 Y

A NORTH EUROPEAN MAHOGANY, IVORY, FRUITWOOD, BRASS AND EBONISED COMMODE

LATE 19TH CENTURY

the banded rectangular top above two deep panelled drawers flanked by ivory pilasters to the angles, raised on short square tapering legs

94cm wide, 77cm high, 51cm deep

Note: Sold in compliance with UK Government and APHA regulations, with (non-transferable) exemption registration reference RJ9RG6BC.

£700-900

100

A FRENCH PROVINCIAL OAK CHEST OF DRAWERS

19TH CENTURY

the top with a moulded edge over four drawers carved in low relief with love birds and foliate scrolls, raised on short turned feet

130cm wide, 110cm high, 52cm deep

£600-800

101

A SMALL FRENCH ORMOLU AND MARBLE MANTEL CLOCK
LATE 19TH CENTURY

the white enamel dial with Roman numbers and Arabic five minute markers, within a diamonte jewelled bezel, in a four-glass case surmounted by a pair of love birds, on a white marble base with inset ormolu mounts, on toupie feet; the dial signed L. CAISSO & Cie/de la Madeleine/Paris

12cm wide, 24cm high, 8.5cm deep

£300-400

102

A CONTINENTAL EBONY, EBONISED AND WHITE METAL MOUNTED TABLE CASKET
19TH CENTURY, POSSIBLY GERMAN

in the baroque style, the moulded hinged top opening to a blue velvet lined interior, the sides with repoussé silver plaques with mythological scenes depicting the Birth of Venus, Triton and Amphritite, Europa and the Bull, and Apollo chasing Daphne, with further mounts of stag and boar's heads, grotesque masks and filigree, raised on ebonised carved claw and ball feet

64cm wide, 46cm high, 45cm deep

£800-1,200

103 Y

A PAIR OF ITALIAN WALNUT AND IVORY INLAID SIDE CHAIRS
18TH CENTURY

the tall backs with shaped top rails above pierced back splats inlaid in ivory with urns, masks, grotesques, and laurel bands, above shaped drop-in seats and raised on cabriole legs joined by stretchers (2)

51cm wide, 100cm high, 41cm deep; seat 43cm high

Note: Sold in compliance with UK Government and APHA regulations, with (non-transferable) exemption registration reference H7B2DVHF.

£300-500

104

AN ITALIAN WALNUT AND INTARSIA CASSONE
18TH CENTURY

the hinged top outlined with geometric banded inlay over a front panel fully inlaid with geometric inlaid panels and centred by an heraldic device, the interior with a candle box to one end, raised on cabriole legs

161cm wide, 83cm high, 61cm deep

Provenance: Sotheby's, Belgravia, 7th June 1972, lot 7.

£600-800

Right
Lot 123
[detail]

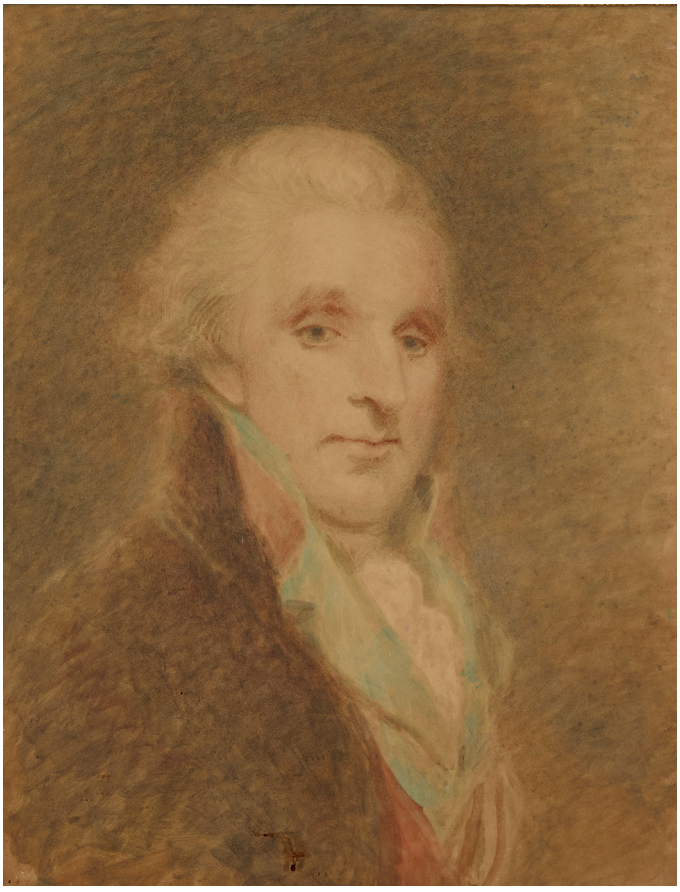
105

ROBERT THORBURN (BRITISH 1818-1885)
MRS JANE EMBLETON DOIG AND FAMILY

signed and dated 1836, inscribed with sitters on the mount, arched top, watercolour

25.5cm x 34cm (10in x 13.5in)

£400-600



106

19TH CENTURY ENGLISH SCHOOL
HEAD AND SHOULDER PORTRAIT OF A GENTLEMAN

watercolour

58cm x 46cm (22.75in x 18in)

£200-400

107

GEORGE CLINT (BRITISH 1770–1854)
THE THREE HARVEY SISTERS

oil on canvas

139.7cm x 110cm (55in x 43.25in)

Provenance: Colnaghi, London, *The British Face Exhibition*, where acquired 19 February 1986, £5,500.

£3,000-5,000

108

WILLIAM CALDER MARSHALL (BRITISH 1813-1894)
WHITE MARBLE BUST OF A WOMAN
signed and dated 1842, on a socle base
69cm high
£500-700

George Maccallum was an Edinburgh-born sculptor active in the second half of the nineteenth century. Maccallum was a pupil of William Brodie and may have joined the studio of sculptor Alexander Handyside Ritchie before setting up on his own. His portrait busts and statuettes quickly earned the approval of art critics and fellow artists. From 1860 onwards, he exhibited each year at the Royal Scottish Academy, and *The Scotsman* newspaper looked forward to Maccallum's promising future. Then, in late summer 1868 he was 'suddenly seized [...] with some fainting fits'. He died of heart disease a few days later, aged twenty-eight. At his death, Maccallum was working on the group representing the working class for the Scottish National Memorial to the Prince Consort in Charlotte Square, Edinburgh.

109

GEORGE MACCALLUM (SCOTTISH 1840-1868)
WHITE MARBLE BUST OF A LADY
signed and dated 1865, on a socle
79cm high
£500-700

Laurence Macdonald began his career as an ornamental mason and entered the Trustees' Academy in 1822. After seven months he left for Rome to study sculpture and on his return to Edinburgh set up a studio. He was elected a Royal Scottish Academician in 1829. The work he exhibited at the Royal Scottish Academy launched him as a sculptor of heroic works, in the style of classical antique sculpture. In 1832 Macdonald returned to Rome to take up permanent residence and later took over the studio left vacant on the death of the neoclassical sculptor, Bertel Thorvaldsen.

110

LAURENCE MACDONALD (BRITISH 1799-1878)
WHITE MARBLE BUST OF A YOUNG LADY
on a socle, signed I. MACDONALD and inscribed FECIT ROMA with later added date 1843
69cm high
£1,200-1,800

111

LAURENCE MACDONALD (BRITISH 1799-1878)
WHITE MARBLE BUST OF A YOUNG LADY
on a socle, signed and inscribed FECIT ROMA 1839
66cm high
£600-800

112

19TH CENTURY BRITISH SCHOOL
WOMEN ATTENDED BY CUPIDS
oil on canvas, laid down
Diameter 16.5cm (6.5in)
£500-800

113

CIRCLE OF LE BRUN
PORTRAIT OF A YOUNG WOMAN
inscribed on the stretcher verso 'Mlle. De Lafayette à l'âge de 19ans', oil on canvas, oval
33cm x 26.5cm (13in x 10.5in)
£1,000-1,500

114

MANNER OF JAMES ARCHER
PORTRAIT OF A YOUNG GIRL'S HEAD IN PROFILE
signed with a monogram and dated 49, pastel
35.5cm x 31cm 14in x 12in)
£500-800

115

LEON-GERARD CREPY (19TH/20TH CENTURY FRENCH) AFTER VAILLANT
PORTRAIT OF MME. LA BARONNE DE LADOS, NÉE DE TOYAZ

signed, inscribed and dated 1925, inscribed verso, oil on canvas

109cm x 86.5cm (43in x 34in)

Note: This is a copy after the original painting of 1664 by Vaillant, which was commissioned by the Ct. C. de Vaux.

£1,500-2,500

116

JOHN ADAMS-ACTON
(BRITISH 1830-1910)
WHITE MARBLE BUST OF A BOY

on a socle, signed JOHN ADAMS
and dated ROME 1862

52cm high

£300-400

117

WILLIAM BEHNES
(BRITISH 1795-1864)
WHITE MARBLE BUST OF A LADY

on a socle, signed BEHNES

72cm high

£500-700

118

WILLIAM COUPER (AMERICAN 1853-1942)
CLASSICAL MAIDEN

white marble, on shaped platform base, signed 'Wm Couper FLORENCE'

59cm high

£800-1,200

119

AN ENGLISH WHITE MARBLE BUST OF A YOUNG WOMAN
19TH CENTURY

on a square socle, unsigned

52cm high

£400-600

120

CIRCLE OF JACQUES-LAURENT AGASSE
PORTRAIT OF A YOUNG GENTLEMAN IN A TOP HAT

oil on canvas

53cm x 43cm (20.75in x 17in)

Provenance: Collection of Monty Bernard;
Anthony Mould Ltd, London, from whom acquired 13 July 1992, £3,250.

£2,000-3,000

121

CIRCLE OF ALEXANDER NASMYTH
PORTRAIT OF A YOUNG GIRL WITH A DOG

oil on canvas

19cm x 14cm (7.5in x 5.5in)

Provenance: Anthony Mould Ltd, London, from whom acquired 20 January 1992, £1,100.

£400-600

122

19TH CENTURY BRITISH SCHOOL
THE NEW BONNET

indistinctly signed, oil on canvas

90.2cm x 61cm (35.5in x 24in)

£600-700

123

19TH CENTURY FRENCH SCHOOL
PORTRAIT OF A YOUNG GENTLEMAN IN A TOP HAT

oil on canvas

44cm x 32cm (17.25in x 12.5in)

Provenance: Osenat Maison de vente aux enchères, Fontainebleau, 3 October 2021, *Les intérieurs de Versailles*, Lot 99, €2,275 (as Attributed to Jean Henri de Coene (1798-1866). Anthony Mould Ltd, London, from whom acquired November 1982, £1,500.

£2,000-3,000

124

ATTRIBUTED TO WILLEM BARTEL VAN DER KOOI (DUTCH/FRENCH, 1768–1836)
HALF LENGTH PORTRAIT OF A YOUNG MAN WITH WINGED COLLAR

oil on canvas

46cm x 36cm (18in x 14in)

Provenance: Sotheby's, London, 28 November 1984, lot 337 (as Willem Bartel van der Kooi), where acquired.

£600-800

125

18TH CENTURY CONTINENTAL SCHOOL
HALF LENGTH PORTRAIT OF LADY MARY TANCREDE HAUTEVILLE

inscribed verso with sitter, age of sitter, date and possible artist 'Aetatis 87,Ursino-Marciany 1767', oil on canvas

58cm x 53cm (22.75in x 20.75in)

£1,000-1,500

126

CHARLES DE VAUX (SWISS 1810-1860)
RESTING GIRL

signed, oil on canvas

63.5cm x 52cm (25in x 20.5in)

£2,000-3,000

127

19TH CENTURY FRENCH SCHOOL
PORTRAIT MINIATURE OF A YOUNG MAN

watercolour on card or vellum, circular, in a gilt metal bezel and black moulded frame, inscribed on the reverse *'James de la Rousselière, frére del la Ctesse C de Vaux et pére de Reine de la R. (copie en 1931 ** le Cte Charles Noël de Vaux)'*

6.5cm diameter excluding frame

£150-250

128

HUBERT BELLIS (BELGIAN 1831-1902)
THE SIDE OF BEEF

signed, oil on canvas

57cm x 67cm (22.5in x 26.25in)

Provenance: Anthony Mould Ltd, London, from whom acquired 1982, £1,530.

Literature: David, Elizabeth, *Summer Cooking*, Dorling Kindersley Ltd., London, 1988, p. 188.

£600-800

129

A PORTRAIT MINIATURE OF EDWARD VI, AFTER HOLBEIN

19TH CENTURY

watercolour and body colour on vellum, in gilt metal frame with putti and flower garlands mounted in a box frame with easel support, inscribed on the reverse, *Edward 6 King/ of England/Holbein*

Miniature 6.7cm diameter; 26cm x 19cm overall

£300-500

130

19TH/20TH CENTURY SCHOOL

PAIR OF FLOWER STUDIES

each oil on panel (2)

Each 9.5cm x 12cm (3.75in x 4.75in)

£150-250

131

CHARLES HASLEWOOD SHANNON (BRITISH 1863-1937)

BROWN AND GOLD

oil on canvas

33cm x 33cm (13in x 13in)

Provenance: Christie's, London, *The Forbes Collection of Victorian Pictures and Works of Art*, 20th February 2003, lot 241, where acquired by Bernard Kelly.

£1,200-1,800

132

ADOLPH PIRSCH (AUSTRIAN 1858-1929)
COMTESSE MARIE-NOËLE DE VAUX, c.1925

oil on canvas

61cm x 51cm (24in x 20in)

Provenance: Gifted to Bernard Kelly by his mother, Comtesse Marie-Noële de Vaux.

£1,000-1,500

133

ADOLPHE PIRSCH (AUSTRIAN 1858-1929)
HALF LENGTH PORTRAIT OF THE COMTESSE DE VAUX (NÉE JEANNE-MARIE-JOSEPHINE GHISLAINE, BARONNE SNOY) (1878-1955)

oil on canvas

73cm x 60cm (28.75in x 23.5in)

Provenance: Christie's, 1982;
Baronne van den Branden, gifted to her nephew Bernard Kelly, 10 March 2006.

£800-1,200

134

RUTH GARNETT (BRITISH 1836-1916)
PORTRAIT OF AN ELEGANT YOUNG WOMAN

Mixed media on paper

46cm x 35.5cm (18in x 14in)

Provenance: Anthony Mould Ltd., London, from whom acquired by Bernard Kelly, January 1989.

£500-700

135

19TH CENTURY CONTINENTAL SCHOOL
LADY IN WHITE

oil on panel

28cm x 18cm (11in x 7in)

£1,200-1,800

136

ATTRIBUTED TO CONSTANT JOSEPH BROCHART (FRENCH 1816-1899)
THREE QUARTER LENGTH PORTRAIT OF A YOUNG WOMAN IN RED

pastel

41cm x 28m (16in x 11in)

Provenance: Sotheby's, London, 29 November 1984, lot 841, where acquired (as Constant Joseph Brochart).

£300-500

137

LOUISE RANCELOT DU MESNIL (FRENCH 19TH/20TH CENTURY)
STUDY OF ROSES

signed, watercolour

45cm x 32cm (17.75in x 12.5in)

£100-150

138

ACHILLE THÉODORE CESBRON (FRENCH 1849-1913)
STILL LIFE OF PANSIES, 1907

signed, inscribed *Homage a Madame Ed Gelhay* and dated, oil on canvas

56cm x 38cm (22in x 15in)

Provenance: Julian Simon Fine Art Ltd., London, from whom acquired by Bernard Kelly, May 2003.

£500-700

139

JOHN MULCASTER CARRICK (BRITISH 1833-1896)
MONACO, 1883

signed, titled and dated verso, oil on canvas

15cm x 20cm (6in x 8in)

Provenance: Sotheby's Belgravia, London, 4 April 1978, lot 118.

£1,500-2,500

140

A GEORGE III GREEN LACQUERED STRIKING BRACKET CLOCK, BY HENRY BROWN, LONDON, FOR THE OTTOMAN MARKET
THIRD QUARTER 18TH CENTURY

the bell top surmounted by a central brass pinecone finial above pierced sound frets and matching finials to the corners, above a break arch case with brass drop carrying handles and side glass panels between stop-fluted column set corners, on a block-moulded stepped base; the 7 ½ in. silvered brass dial with subsidiary Strike/Silent and Chime/Not Chime, the arch engraved with original (now removed) four tune selection: The Romeaca, Sabac Hafif, Air Turque, Uschac Devir, and Air Greek; above a Turkish dial with silvered signature plate, and pierce brass foliate spandrels, mock pendulum and calendar apertures to the matted centre; the two train movement with verge escapement striking a bell, with a foliate engraved backplate

44cm wide, 68cm high, 29cm deep

£2,000-3,000

141

A PAIR OF GEORGE III BLUE JOHN AND ORMOLU CASSOLETTES

LATE 18TH CENTURY

in the form of perfume burners, the tapered ovoid bodies with beaded rims supported on three satyr-mask monopodiae with hoof feet, the reversible domed covers with berry finial and candle nozzles, on circular base centred by a rosette (2)

24cm high

£6,000-8,000

Other fees apply in addition to the hammer price: see the 'Buyer's Guide' section on page 6

142

A SET OF FOURTEEN REGENCY MAHOGANY DINING CHAIRS
19TH CENTURY

comprising a pair of armchairs and twelve side chairs, with shaped bar backs on reeded uprights, above stuffover seats raised on tapered legs (14)

50cm wide, 83cm high, 40cm deep

£800-1,200

143

A LATE GEORGE III MAHOGANY DINING TABLE
EARLY 19TH CENTURY

comprising a pair of D ends and a centre section with drop leaf sides and two leaf inserts, raised on fluted tapering legs ending in brass caps and castors

435cm long, 74cm high, 152cm deep

£700-900

144

A GEORGE III STYLE GILTWOOD MIRROR
LATE 19TH CENTURY

the rectangular mirror plate in a moulded and scroll carved frame with urn cresting

162cm high, 88cm wide

£400-600

145

A GEORGE III MAHOGANY BRASS BANDED WINE COOLER ON STAND
18TH CENTURY

of oval form with two brass bands and loop handles, fitted with a metal liner, the stand with splayed square legs and leather castors

60cm wide, 64cm high, 42cm deep

Provenance: Bonhams, London, 29 July 2008, lot 130.

£400-600

146

A PAIR OF GEORGE III MAHOGANY DEMI LUNE TABLES

LATE 18TH/EARLY 19TH CENTURY

with demi lune tops over plain friezes, raised on square tapered legs (2)

73cm high, 122cm wide, 58cm deep

£200-300

147

A GEORGE IV MAHOGANY FOLIO CABINET

EARLY 19TH CENTURY

of trapezoidal shape, the top with a moulded gallery above a pair of panel doors enclosing a shelved interior with a drawer, raised on turned feet with castors

80cm wide, 114cm high, 52cm deep

Provenance: Acquired 3 March 1986.

£400-600

EDWARDS & ROBERTS

148

A LATE VICTORIAN WALNUT WELLINGTON CHEST OF DRAWER, BY EDWARDS AND ROBERTS

LATE 19TH CENTURY

the top with an angled edge above seven graduated drawers with a hinged side bar

59cm wide, 161cm high, 41.5cm deep

£400-600

149

A GEORGE III STYLE GILTWOOD PIER MIRROR
19TH CENTURY

the divided mirror plate within a frame of scrolls, foliage, masks and trailing bellflowers and urn cresting

178cm high, 78cm wide

£600-800

150

A VICTORIAN MAHOGANY FOLIO/ ENGRAVING STAND
19TH CENTURY

the hinged glazed front with a gilt slip and reeded frame, opening to a void interior, with brass mounts

119cm wide, 132cm high

Provenance: Bonhams, London, *Fine English and European Carved and Composition Frames*, 28 October 1993, lot 206, where acquired.

£800-1,200

151

A VICTORIAN GILT AND PATINATED BRONZE BEADED HANGING LIGHT
19TH CENTURY

the scrolling bronze frame with gilt bronze dolphins, and four pendant lights above a pierced ring all hunge with green and clear glass bead tassels, wired for electricty

96cm high, 76cm diameter

£250-350

152

A DUTCH MAHOGANY AND MARQUETRY OVAL CENTRE TABLE
EARLY 19TH CENTURY

the oval top with a tray top and centred by an oval shell motif, above a plain frieze with a long drawer and outlined with feather and chequer banding, raised on square tapering legs

99.5cm wide, 74cm high, 66cm deep

£400-600

153

A GEORGE III MAHOGANY SILVER OR TEA TABLE
18TH CENTURY

the rectangular top with a wavy gallery, above a plain frieze and raised on square tapered legs with block feet

85cm wide, 72cm high, 54cm deep

£400-700

154

A PAIR OF LARGE DECALCOMANIA GLASS LAMPS

MODERN

of high shoulded baluster shape, decorated with exotic birds and flowers, on gilt moulded bases; together with white silk pleated shades

82cm high excluding fittings

£400-600

155

A GEORGE III SATINWOOD OCCASIONAL TABLE

LATE 18TH CENTURY

the octagonal top with segmented veneers centred by a fan patera, above a line inlaid frieze raised on slender banded square tapering legs joined by an X stretcher

51.5cm wide, 75.5cm high, 40.5cm deep

Provenance: Bonhams, London, 5 July 2000, lot 20.

£500-700

156

A LATE VICTORIAN MAHOGANY AND SATINWOOD INLAID BIJOUTERIE TABLE

LATE 19TH CENTURY

the hinged and glazed top banded in foliate marquetry, opening to a velvet lined interior with glazed panel sides, raised on square tapering legs with husk trails and ending in brass castors

61cm wide, 76cm high, 46cm deep

£400-600

157

A COLLECTION OF PRE-COLUMBIAN CENTRAL AMERICAN POTTERY HEADS

comprising seven Olmec and Zapotec specimens, mounted in an oval box frame

29cm x 24cm overall

Provenance: A card printed 'Lady Kelly/27 Carlyle Square S.W. 3' accompanying this lot is inscribed '*Love & wishes for your birthday! from Mummy - When in Mexico Daddy collected these portraits & carried them from country to country. I now have now souvenir at all from him that he had collected himself but you will appreciate these portraits: they are supposed to bring luck!'.*

£150-250

158

AN ART UNION OF LONDON ELECTROTYPE TONDO, BY GEORGE ADAMS (1821-1898) AFTER WILLIAM ETTY

VENUS AND CUPID

cast in low relief, inscribed ART UNION OF LONDON 1872 and W. ETTY R.A.D. /G. G. ADAMS SC/

25.5cm (10in) diameter, excluding frame

Provenance: with The Fine Art Society, London, 2000; Christie's London, *The Forbes Collection of Victorian Pictures and Works of Art*, 19 February 2003, lot 176, where acquired by Bernard Kelly.

£200-300

159

BERLIN (K.P.M.) RECTANGULAR PORCELAIN PLAQUE, SIGNED WALTHER
GIRL WITH A WICKER BASKET

depicting a girl wearing a bonnet with a pink ribbon and a pearl necklace, carrying a basket and books, signed Walther, in a worn red velvet covered easel frame

Plaque 32.5cm x 19.5cm

£800-1,200

160

A VICTORIAN SILVER MONTEITH PUNCH BOWL
W & J BARNARD, LONDON 1886

of demi-fluted form, the fixed scalloped and pierced rim engraved with crest and motto for Tredcroft, *VIGILANDO QUESCO* with medals suspended, presentation inscription engraved, *PRESENTED TO MAJOR C. LENNOX TREDCROFT BY SOME OF HIS LATE BROTHER OFFICERS ON HIS RETIREMENT DECR 1887*, raised on a stepped circular foot, the interior silver-gilt

34.5cm diameter, 24cm high, 60oz

£700-1,000

161

A COLLECTION OF STAFFORDSHIRE FIGURES
19TH CENTURY

to include a large flatback Highlander couple seated above a clock face, 35.5cm; a flatback group titled 'PRODIGAL'S RETURN', 35cm; a flatback harvest couple, 32.5cm; a flatback figure of a fishmonger, 33.5cm; a pair of hunter and companion spill vases, 28cm; and a cottage, 22cm (7)

£200-300

Left
Lot 168
[detail]

162

PAIR OF FRENCH BRONZE FIGURES OF VENUS AU BAIN, AFTER FALCONET AND ALLEGRAIN

VENUS AU BAIN

dark brown patina, the figure after Falconet inscribed 'R=on Sauvage' and initialled AV; the figure after Allegrain unsigned; on black marble plinths (2)

Figures 48cm high and 46.5cm high;
55.5cm and 54cm high overall

£1,500-2,500

Other fees apply in addition to the hammer price: see the 'Buyer's Guide' section on page 6

163

A SMALL FRENCH BRONZE BUST OF NAPOLEON AS CAESAR
19TH CENTURY

together with a SMALL BRONZE FIGURE OF NAPOLEON, on a square column; and a FRENCH BRONZE FIGURE OF VICTORY (3)

10.5cm high and 13.2cm high; Victory 17cm high, 22.4cm high overall

£300-500

164

A PAIR OF FRENCH BRONZE FIGURES OF MARS AND MINERVA
19TH CENTURY

dark brown patina, mounted on square white marble bases (2)

Mars figure 29.5cm high, 35cm overall; Minerva 30cm high, 35.5cm overall

£1,000-1,500

165

A FRENCH BRONZE FIGURE GROUP OF PUTTI AND SATYR AT PLAY, AFTER FRANÇOIS DUQUESNOY

EARLY 19TH CENTURY

bronze, dark brown/black patina, on an oval verde antico marble base

14cm high

£1,000-1,500

166

GROUP OF SMALL BRONZE FIGURES OF PUTTI

18TH/19TH CENTURY

to include A PAIR OF GERMAN BRONZE FIGURES OF MUSICAL PUTTI, medium/dark brown patina, mounted on cubic wood bases; A BRONZE FIGURE OF A PUTTO, 18TH CENTURY, with arms raised above his head, on a wood plinth, 11.2cm high; and A FRENCH GILT BRONZE FIGURE OF A PUTTO WITH A HORSESHOE, 11cm high, 16.8cm high overall (4)

Pair 8.3cm and 8.2cm high

Provenance: Pair of musical putti:
Alfred Spero Collection;
Acquired 1963.

£600-800

167

A PAIR OF FRENCH BRONZE FIGURES OF MUSICAL PUTTI, AFTER CLODION

19TH CENTURY

bronze, medium brown patina, to include a putto with a triangle and a putto playing a tambourine (tambourine lacking) on circular bases, unsigned (2)

22.5cm and 22cm high

£600-800

168

JEAN-JACQUES, CALLED JAMES, PRADIER (FRENCH 1790-1852)
VENUS AND CUPID

bronze, dark brown patina, signed on the base Pradier scpt, and foundry signature E de Labroue

30cm high

£800-1,200

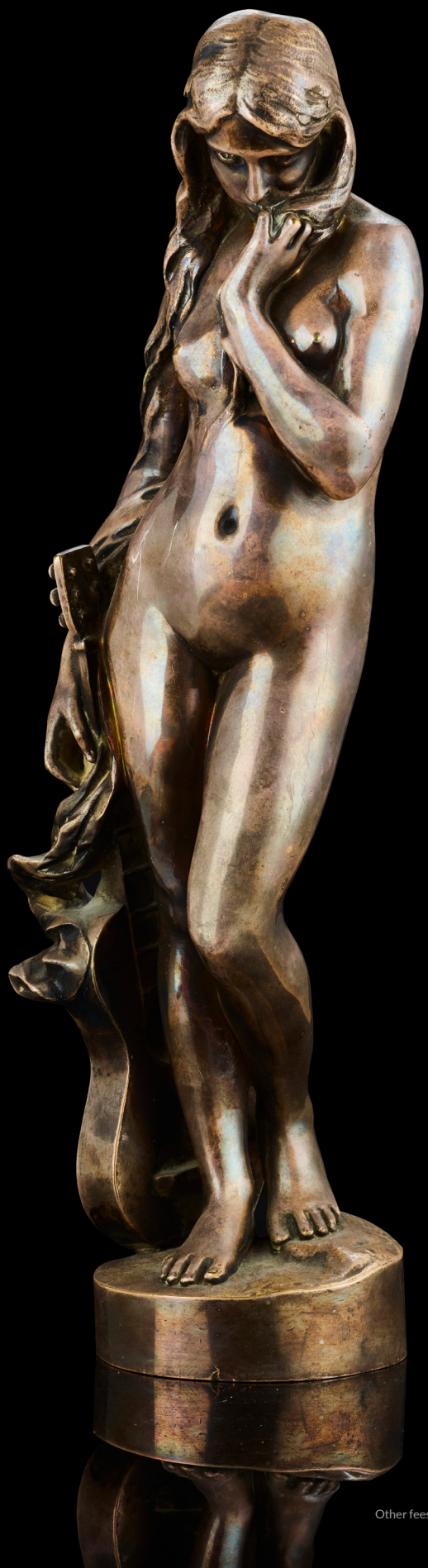
169

EUGENE-LOUIS LEQUESNE (FRENCH 1815-1887)
NYMPH WITH DOVES

bronze, dark brown patina, signed on the oval base Lequesne Scpt, and E deLabroue foundry; together with A FRENCH BRONZE FIGURE OF A YOUNG WOMAN, 19TH CENTURY, green/brown patina with gilding, unsigned, 21cm (2)

29.5cm high

£600-800



170

JEAN-ALEXANDRE-JOSEPH FALGUIÈRE (FRENCH 1831-1900)
LA CIGALE

bronze, silvered patina, inscribed Falguiere, and GOUPIL ET CIE EDITEURS, numbered 31

37.5cm high

Provenance: Bonham's, London, 15 April 2008, lot 119.

£1,500-2,500

171

ADRIAN ÉTIENNE GAUDEZ (FRENCH 1845-1902)

PAIR OF BRONZE BUSTS OF TURKISH PRINCESSES

dark brown/black and gold patina, signed A. Gaudez, on rouge marble square plinths (2)

62cm and 79cm high

£15,000-25,000

172

JEAN-LOUIS GRÉGOIRE (FRENCH 1840-1890)
BUST OF A YOUNG WOMAN

bronze, gilt and silver patination, signed L. GREGOIRE to the reverse and dated 1882, numbered 35210

62cm high

Provenance: Chiswick Auctions, London, 6 June 2018, lot 75.

£700-1,000

173

A FRENCH BRONZE BACCHIC FIGURE GROUP, AFTER CLODION
19TH CENTURY

medium brown patina, signed on the base

38cm high

£600-800

174

GIOVANNI BATTISTA AMENDOLA (ITALIAN 1848–1887)
WEDDED, AFTER FREDERIC, LORD LEIGHTON

bronze, silver patina, inscribed '*Modelled by G. B. Amendola from the picture of Sir Frederick Leighton*'
71cm high
£1,000-1,500

175

CESARE SCHEGGI (ITALIAN 1833-1876)

BUST OF LADY

white marble, signed and inscribed 'Firenze', the socle lacking

50cm high

£700-900

176

A WHITE PLASTER BUST OF A YOUNG WOMAN

19TH CENTURY

on a socle, unsigned

72cm high

£100-200

177

A WHITE MARBLE BUST OF A LADY

19TH CENTURY

the sitter with her hair parted in the centre and gathered up at the nape of her neck, wearing an open decollete bodice, unsigned, raised on a pink marble socle

74cm high overall

£300-500

178

TITO TADOLINI (ITALIAN 19TH CENTURY)
WHITE MARBLE BUST OF A LADY
signed and dated Roma 1866, on a socle
69cm high
£700-900

179

SALVATORE ALBANO (ITALIAN 1841-1893)
WHITE MARBLE BUST OF A YOUNG LADY
signed 'Salv= Albano fc /Firenze 1879', on a green marble socle
73cm high
£700-900

180

AN ITALIAN WHITE MARBLE BUST OF A LADY
19TH CENTURY
on a socle, unsigned
71cm high
£700-900

181

HENRI JOSEPH FRANÇOIS, BARON DE TRIQUETI (FRENCH 1803-1874)

MOTHER AND CHILD

white marble, signed and dated 1857, on a rosewood and verde antica marble inset plinth

Marble 60.5cm wide, 72.5cm high, 13cm deep; plinth 78cm wide, 113cm high, 26cm deep

£20,000-30,000

Henri-Joseph-François de Triqueti was one of the foremost sculptors of the 19th century, and was highly regarded in his lifetime. Trained as a painter, by 1830 he focused primarily on sculpture where he found his greatest success, eventually securing patronage from King Louis-Philippe and becoming the official sculptor of the July Monarchy. After the Revolution of 1848 Triqueti relocated to England where he quickly was able to establish himself with new patrons and commissions, again with royal backing. One of his most celebrated pieces was the marble cenotaph of Prince Albert in the Wolsey Chapel at Windsor, who was a patron and admirer of Triqueti's work.

Triqueti looked to Greco-Roman antiquity to re-invent the *imago clipeata*, or portrait on a round shield, developing the style to maximum effect with a dynamic interplay of positive and negative space contained within a deep concave format, as seen in the present lot. Here we see a tender moment between a mother and child, perhaps intended as a memorial, indicated by the lily which rises between them.

182

ANTONIO GIUSEPPE GARELLA (ITALIAN 1863-1919)
POESIE

veined white marble, signed on the reverse, with an associated grey marble base

38cm high overall

£300-500

183

AN ITALIAN MARBLE BUST OF CLYTIE
19TH CENTURY

mounted on a green marble socle

49cm high

£300-500

184

PROFESSOR GIUSEPPI BESSI (ITALIAN 1857-1922)
JEAN D'ARC

mixed white and grey veined marble, signed, the base lacking

46cm high

£600-800

185

A WHITE MARBLE ART NOUVEAU BUST OF A YOUNG LADY, ALLEGORICAL OF THE FINE ARTS
LATE 19TH CENTURY

the figure with an artist's palette, on a socle, unsigned

54cm high

£250-350

186

AN ITALIAN NEOCLASSICAL WALNUT AND MARQUETRY CENTRE TABLE
EARLY 19TH CENTURY

the rectangular crossbanded top centred with an oval classical figure reserve within feather banding, above a frieze inlaid with classical figures, urns, and grotesques, raised on square tapering legs with further foliate inlay

79cm wide, 76cm high, 72cm deep

£400-600

187

AN EBONISED WOOD AND METAL PEDESTAL COLUMN
20TH CENTURY

the square platform top above a fluted column with moulded floral swags, on a square base; together with a STAINED WOOD COLUMN, of fluted Doric form with a square base (2)

25cm wide, 104cm high, 25cm deep; 32cm diameter, 117cm high

£300-500

189

AN ITALIAN WALNUT, EBONISED, AND MARQUETRY DESK
EARLY 19TH CENTURY

the banded quarter-veneered top centred by an oval reserve depicting Europa and the Bull, above a central drawer flanked by banks of three short drawers, raised on square tapering legs, with urn and foliate marquestry throughout

120cm wide, 83cm high, 69cm deep

£500-700

188

A FAUX MARBLE PAINTED AND PARCEL GILT PEDESTAL
LATE 19TH/EARLY 20TH CENTURY

with a waisted square platform with gadroon moulding above tapered panel sides on a moulded plinth base, painted to simulate verde antico and siena marble

43cm wide, 129cm high, 34cm deep; platform 25.5cm x 25cm

£300-500

190

AN ITALIAN WALNUT AND OLIVEWOOD MARQUETRY COMMODE
LATE 19TH CENTURY

the quarter-veneered top with a central marquetry foliate medallion enclosed with banding, over three long drawers inlaid with griffons and foliate scrolls, raised on short square tapering legs with spade feet

129cm wide, 87cm high, 59.5cm deep

£800-1,200

191

A PAIR OF JAPANESE MOULDED PORCELAIN VASES, BY KAWAMOTO HANSUKE

LATE MEIJI PERIOD

the swollen cylinder bodies with moulded ring handles and relief moulded birds of prey against a green ground painted with pine trees with traces of gilt decoration, the interios in blue glaze, blue seal mark in blue to undersides (2)

31cm high

£300-500

192

THREE IZNIK TILES

16TH-18TH CENTURY

comprising a large blue and white tile, 25cm x 28cm; a blue and white tile with green, turquoise and ochre, 24cm x 12cm; and an hexagonal tile in blue and white with turquoise (3)

£250-350

193

A LARGE LONGQUAN CELADON DISH

EARLY MING DYNASTY

slight moulded rim and fluted cavetto, with Bluett & Sons London label and inventory number 1065

37.5cm diameter

£700-900

194

AN INDO-PERSIAN SILK AND WOOL EMBROIDERED HANGING

19TH CENTURY

worked in silk on a brown/black wool ground, depicting peacocks, lions, and mihrab arches filled with vases, within a repeating lion and lotus flower border

146cm x 292cm

£400-600

Lot 223
[detail]

195

FREDERICK WILLIAM POMEROY (BRITISH 1856-1924)
WOMAN WITH A SNAKE AND LILIES

bronze, greenish brown patina, signed with initials F.W.P. and dated 1914, on a green marble socle and square base, partial gallery label underneath, *HICKSEE & CO.

Figure 49cm high, 56cm high overall

£4,000-6,000

Frederick William Pomeroy was born in Lambeth on 9 October 1856. He studied at Lambeth School of Art and, from 1881 to 1885, at the Royal Academy Schools in London where he won both a gold medal and a travel scholarship. After travelling in France and Italy, he returned to London and embarked on a career as a sculptor, metalworker, medallist and a stone-carver. He was a frequent exhibitor at the Royal Academy in London from 1885 to (posthumously) 1925. Pomeroy was a prominent figure in the major revival of sculpture that took place in England from the 1870s onwards. The New Sculpture, as it was called, was particularly notable for a renewed interest in the techniques of bronze casting, coinciding with a rise in popular taste for Italian Renaissance bronzes.

196

THOMAS BENJAMIN KENNINGTON (BRITISH 1856-1916)

THE PET BIRD

oil on canvas

36cm x 43.5 (14in x 17in)

Provenance: with Anthony Mould Ltd, London, 1984,

Literature: Royal Academy Pictures 1891
Art Journal 1893, p.66;
Connoisseur 42, 1916, p.253;
Christopher Wood, *The Dictionary of Victorian Painters*, 1971, p.79;
Elaine Shefer, *Birds, Cages and Women in Victorian and Pre-Raphaelite Art*, New York, 1990.

£2,000-3,000

197

SIR HUBERT VON HERKOMER (BRITISH 1849-1914)

LADY WITH RED HEAD-FLOWER ARRANGEMENT

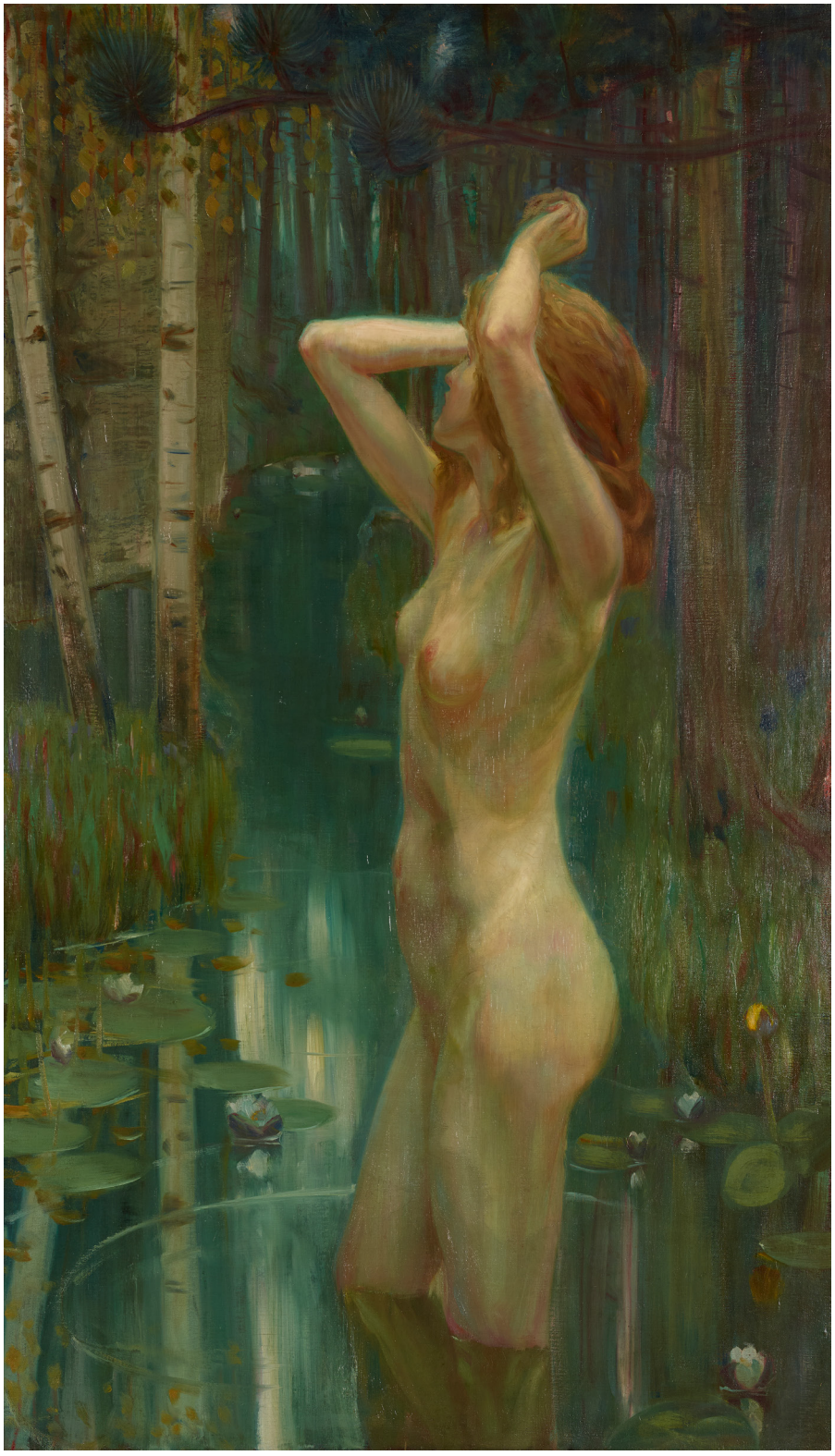
signed with initials and dated 1877, oil on canvas

61cm x 41cm (24in x 16in)

Provenance: Anthony Mould Ltd, London, from whom acquired 1982, £2,312.

Exhibited: Watford Museum and Bushey Museum Trust, *International Herkomer Exhibition*, 1988.

£2,000-3,000



198 §

MAX HIRSCHENAUER (AUSTRIAN 1885-1955)
THE WOOD NYMPH

oil on canvas

159cm x 92cm (62.5in x 36.5in)

Provenance: Sotheby's, London, *Nineteenth Century European Paintings, Drawings and Watercolours*, 25 March 1987, lot 285 where acquired.

£800-1,200

199 §

PAUL SIEFFERT
(FRENCH 1874-1957)
ODALISQUE

signed, oil on canvas

95.5cm x 185cm (37 ½in x 72 ¾in)

£3,000-5,000

200 ʏ

UGO CIPRIANI [SIGNED MENNEVILLE] (ITALIAN 1887-1960)
ART DECO FIGURE

marble and ivory, on a black marble base, signed 'MENNEVILLE'

47cm wide, 23cm high

Note: Sold in compliance with UK Government and APHA regulations, with (non-transferable) exemption registration reference LP5VELJ8.

£300-500

201 ʏ

GEORGE VAN DERR STRAETEN (BELGIAN 1856-1928)
YOUNG WOMAN IN A FLORAL SKIRT

patinated bronze and carved ivory, the figure modelled leaning forward with her hands clasped behind her back, signed 'Van der Straeten', on a rouge marble base

Figure 35cm high; 41cm high overall

Provenance: Bonham's, London, 1 October 2014, lot 335.

Note: Sold in compliance with UK Government and APHA regulations, with (non-transferable) exemption registration reference 4SJ3ZP91.

£800-1,200

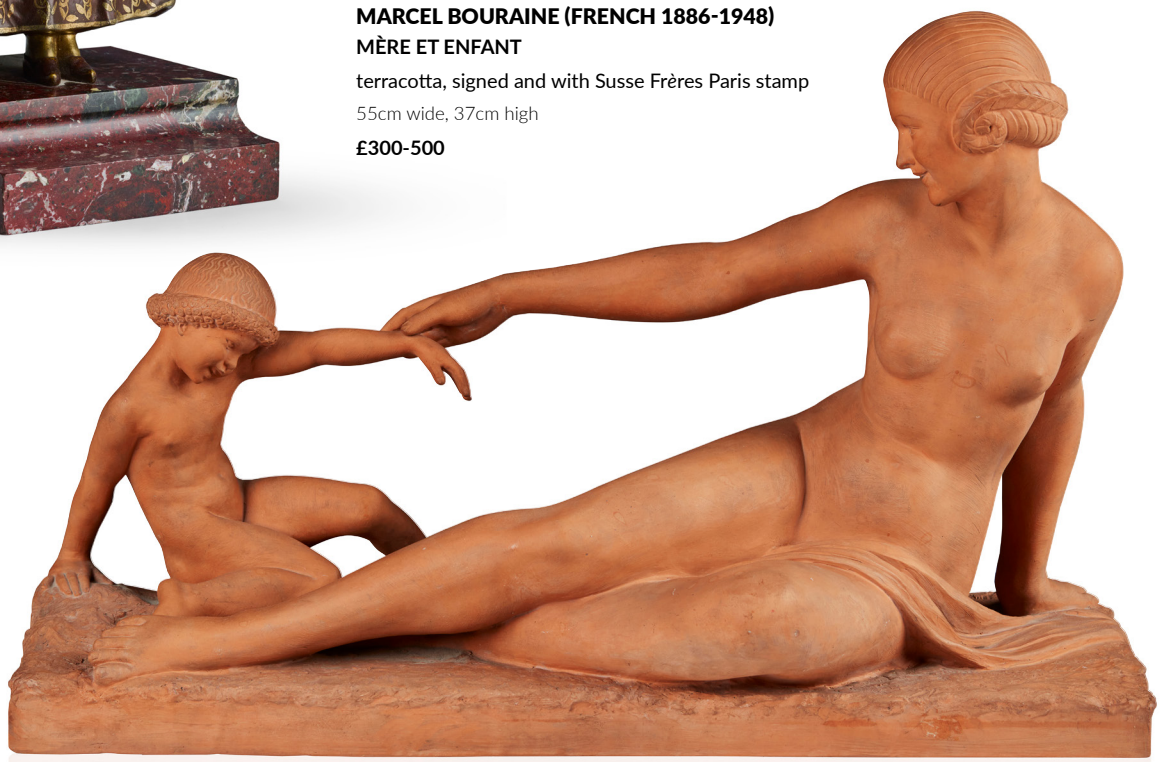
202

MARCEL BOURAINE (FRENCH 1886-1948)
MÈRE ET ENFANT

terracotta, signed and with Susse Frères Paris stamp

55cm wide, 37cm high

£300-500



203 Y

MAX LE VERRIER (FRENCH 1891-1973)
THE FLUTE PLAYER

bronze, green patina, with ivory flutes, signed M. LE VERRIER, on a portoro marble base, old paper label underneath

Figure 49.5cm high, 56cm overall

Provenance: Gallerie du Park Palace, Monaco, purchased 1930 for fr10,000.

Note: Sold in compliance with UK Government and APHA regulations, with (non-transferable) exemption registration reference FZRP1ZRL.

£1,000-1,500

204

A CONTINENTAL BRONZE FIGURE OF A BACCHANTE
EARLY 20TH CENTURY

bronze, dark brown patina, signed J. Angel 1914 on the base, mounted on a Swedish green marble cylindrical plinth

Figure 62cm high, 70.5cm high overall

Provenance: Bonhams, London, 8 February 2011, lot 30, where acquired.

£400-600

205

MAX LE VERRIER (FRENCH 1891–1973)
HEAD OF A PANTHER

metal, verdigris patina, signed M. Le Verrier, on a black slate base

39.5cm wide, 27cm high, 18cm deep

£500-700

206 ʏ

DEMÉTRE H. CHIPARUS (ROMANIAN 1886–1947)

DANCER OF KAPURTHALA

cold-painted bronze and carved ivory, on a shaped brown and green onyx base, numbered 16 on the foot, unsigned

37cm high

Note: Sold in compliance with UK Government and APHA regulations, with (non-transferable) exemption registration reference CKCRUMV3.

£3,000-5,000

207 §

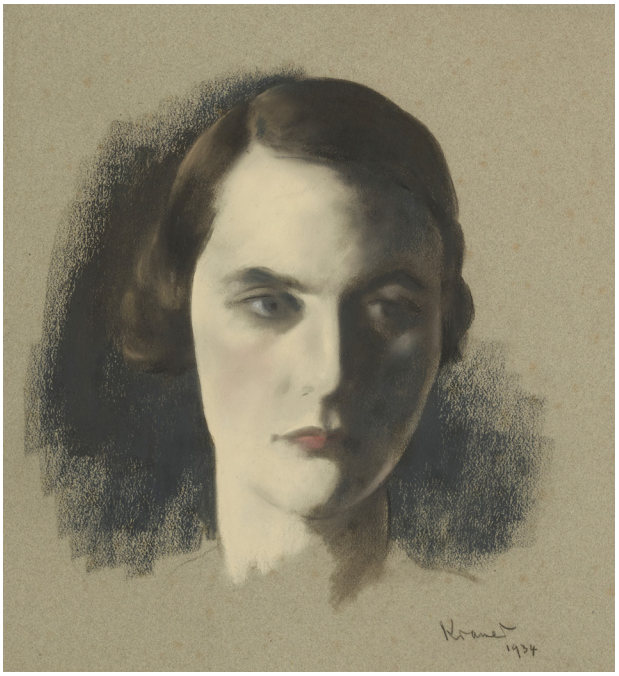
DAME LAURA KNIGHT (BRITISH 1877–1970)
PORTRAIT OF ANNA PAVLOVA

signed, Indian ink and pencil on paper

35.5cm x 25.5cm (14in x 10in)

Provenance: Sotheby's, London, 30 September 1986, lot 141.

£1,500-2,500



208 §

JACOB KRAMER (BRITISH 1892–1962)
HEAD OF A WOMAN, 1934

signed and dated, chalk pastel on grey paper

43cm x 43cm (16 7/8in x 16 7/8in)

Provenance: Phillips, London, 13 September 1988, lot 194;
Sandra Lummis Fine Art, London, from whom acquired by Bernard Kelly.

£500-700

209

AVERIL MARY BURLEIGH (BRITISH 1883–1949)
SKATING WITH LANTERNS

signed, pencil, crayon, watercolour, bodycolour and wash on paper

55.8cm x 75.5cm (22in x 29 ¾in)

Provenance: Christie's, London, 14 November 1986, lot 195;
Sandra Lummis Fine Art, London, from whom acquired by Bernard Kelly.

£2,500-3,500

210

SPENCER FREDERICK GORE (BRITISH 1878-1914)

THE MODELS, c.1906-8

black chalk heightened with white chalk

23cm x 35cm (9in x 13 ¾in)

Provenance: Enid Marx;
Sandra Lummis Fine Art, London, from whom acquired by Bernard Kelly.

Exhibited: Redfern Gallery, London, *Spencer Gore*, 6 February – 3 March 1962, cat. 136

£200-300

211

LOUIS VALTAT (FRENCH 1869 –1952)

PORTRAIT OF MADAME SUSANNE VALTAT, THE ARTIST'S WIFE

charcoal heightened with chalk on paper

35cm x 27cm (13 ¾in x 10 ½in)

Provenance: Anthony Mould Ltd, London, from whom acquired by Bernard Kelly, September 1987.

Note: In a letter dated 4 January 2006, Louis-André Valtat confirmed the authenticity of the drawing and the identity of the sitter and stated it would be included in any future catalogue raisonné of the Artist's drawings

£800-1,200

212

GEORGE LESLIE HUNTER (SCOTTISH 1877–1931)

SEATED WOMAN

Indian ink on paper

49.8cm x 39.5cm (19 5/8in x 15 ½in)

Provenance: The Honeyman Collection, California;
Sandra Lummis Fine Art, London, from whom acquired by Bernard Kelly.

£800-1,200

213

WALTER SICKERT (BRITISH 1860–1942)
ERMINIA

signed, titled and inscribed *Venezia*, pen & ink and graphite on buff paper

27cm x 16.5cm (10 5/8in x 6 ½in)

Provenance: with Thomas Agnew & Sons, London;
Christie's, London, 4 March 1988, lot 212;
Sandra Lummis Fine Art, London, from whom acquired by Bernard Kelly.

£1,200-1,800

214 §

KEITH BAYNES (BRITISH 1887–1977)
INTERIOR OF SICKERT'S STUDIO, 1929

signed and dated, also signed, titled and dated verso, oil on canvas

76.2cm x 50.8cm (30in x 20in)

Provenance: with Adams Gallery, London;
Cecil Bernstein:
Sandra Lummis Fine Art, London, from whom acquired by Bernard Kelly.

Exhibited: The Minories, Colchester, 1969.

Literature: Shone, Richard, *Bloomsbury Portraits*, Phaidon, London, 1976, pp. 201-202, pl. 121.

£500-700

215

HARRY BLOOMFIELD (BRITISH 1883-1940)

LA FEMME À L'ORANGE, 1909

signed and dated, oil on canvas

44cm x 99cm (17 ¼in x 39in)

Provenance: Sotheby's, London, 4 March 1987, lot 88.

£3,000-5,000

216 §

ALFRED AARON WOLMARK (BRITISH 1877–1961)

TWO WOMEN IN GREEN

signed with monogram and dated *19*, oil on canvas

61.5cm x 51.5cm (24 ¼in x 20 ¼ in)

£3,000-5,000

Wolmark was born in Warsaw, but Jewish persecution forced his family to relocate to London in the 1880s. Little is known of his early life: the Wolmarks lived in Spitalfields, where the young Alfred's artistic talent must have been recognised, as by 1895 he had entered the Royal Academy Schools. His early works were academic depictions of Jewish religious life.

When honeymooning in Concarneau, Brittany, Alfred Wolmark had a revelatory encounter with post-Impressionist French art and was 'reborn' a colourist. He began to simplify forms into flattened planes, and his palette took on a fauvist intensity. *Two Women in Green* emerges from this period of avant-garde originality which endured throughout the 1910s. He worked from a north London studio developing a personal brand of expressionism, which he also applied to designs for pots, stained glass, and interior and theatre sets. He remained friendly with Jacob Epstein and Sickert's London Group, and became particularly close with Henri Gaudier-Brzeska.

This work dates to the same year Wolmark visited New York, where an exhibition of his pictures was held at the Kervorkian Gallery between 1919-20.

217

HENRI GAUDIER-BRZESKA (FRENCH 1891–1915)
NUDE: STUDY FOR 'THE DANCER'

charcoal on paper

51cm x 37cm (20in x 14 ½in)

Provenance: Ezra Pound and thence by descent;
Sandra Lummis Fine Art, London, from whom acquired by Bernard Kelly.

£3,000-5,000

218

DORA CARRINGTON (BRITISH 1893–1932)
STANDING NUDE (POSSIBLE PORTRAIT OF HENRIETTA BINGHAM), c.1925

pen & ink on paper

50cm x 25cm (19 ¾in x 9 ¾in)

Provenance: The Artist's family;
with Anthony D'Offay Gallery, London;
Miss A Harkness (by 1984);
Bonham's, London, 2 February 1989, lot 84;
Sandra Lummis Fine Art, London, from whom acquired by Bernard Kelly.

£500-700

219 §

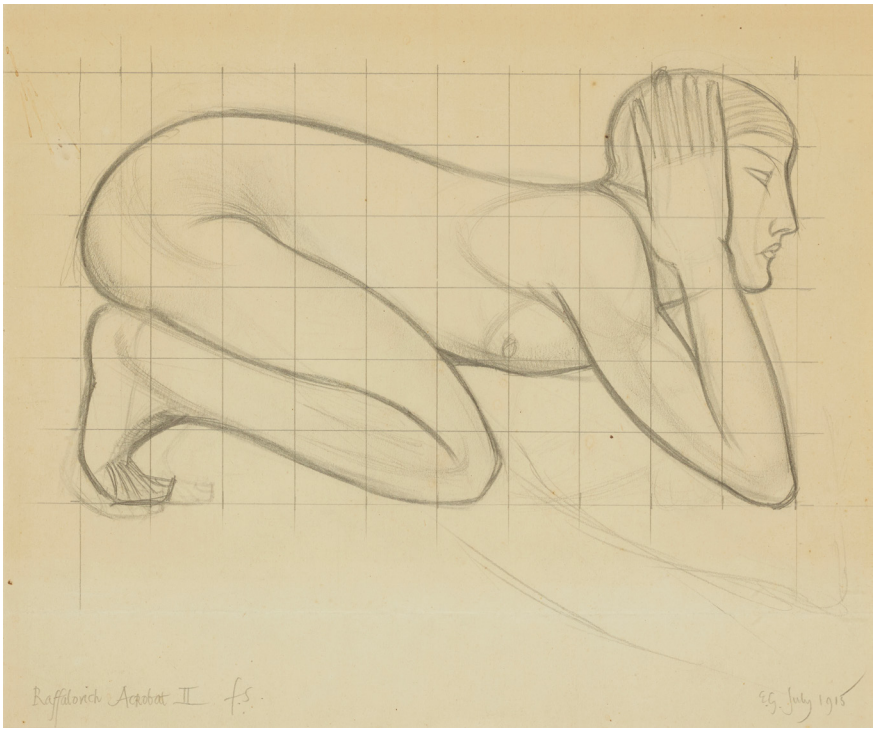
ROGER FRY (BRITISH 1866–1934)
THE DANCERS, c.1910

oil on board

71cm x 56cm (28in x 22in)

Provenance: Lady Ottoline Morrell;
Christie's New York, 1987;
Sandra Lummis Fine Art, London, from whom acquired by Bernard Kelly in November 1987.

£5,000-7,000



220 §

ERIC GILL (BRITISH 1882–1940)
DESIGN FOR SCULPTURE: ACROBAT II, 1915

signed, dated *July 1915* and inscribed *Raffalovich Acrobat II*, pencil on paper, squared for transfer

26.5cm x 31.5cm (10 ½in x 12 3/8in)

Provenance: Walter Shewring, from whom acquired by Sandra Lummis Fine Art, London;
Acquired from the above by Bernard Kelly, 1989.

Exhibited: Barbican Art Gallery, London, *Eric Gill: Sculpture*, 11 November 1992 - 7 February 1993 and then touring, cat. 27 and then touring.

Literature: Shewring, Walter (ed.), *Letters of Eric Gill*, London, 1947, letter 53 to Andre Raffalovich, 24.XI.15

£3,000-5,000

221

DERWENT LEES (AUSTRALIAN/BRITISH 1884–1931)
THE RED DRESS

signed, also signed and titled verso, watercolour and pencil on paper

29.2cm x 25.4cm (11 ½in x 10in)

Provenance: Christie's, London, 29 July 1988, lot 190;
Sandra Lummis Fine Art, London, from whom acquired by Bernard Kelly.

£1,200-1,800

222

MALCOLM DRUMMOND (BRITISH 1880–1945)
PORTRAIT OF A GIRL

oil on canvas

50.5cm x 34cm (19 7/8in x 13 3/8in)

Provenance: with Michael Parkin Gallery, London;
Sandra Lummis Fine Art, London, 1989, from whom acquired by Bernard Kelly.

£1,000-1,500

223 §

DUNCAN GRANT
(BRITISH 1885–1978)
PAUL ROCHE READING

signed, also signed verso, oil on board

76.8cm x 101.5cm (30 ¼in x 40in)

Provenance: Sotheby's, London, 18 July 1984, lot 337, where acquired by Bernard Kelly.

£12,000-18,000

224§

DUNCAN GRANT (BRITISH 1885 –1978)
STILL LIFE WITH FLOWERS

signed, oil on canvas

86.5cm x 58.5cm (34in x 23in)

Provenance: Private Collection, Sussex;
Anthony Mould Contemporary Ltd., London, from whom acquired by Bernard Kelly.

£5,000-7,000

225

THÉRÈSE LESSORE
(FRENCH 1884–1945)
IN A RAILWAY CARRIAGE, 1921

signed and dated,
watercolour on paper
22cm x 26cm (8 5/8in x 10 ¼in)

Provenance: Bonham's, London, 17 September 1988, lot 27;
Sandra Lummis Fine Art, London, from whom acquired by Bernard Kelly.

£400-600

226 §

WILLIAM NICHOLSON
(BRITISH 1872–1949)
STUDY OF EDIE NICHOLSON AT A MANTLEPIECE

pencil on paper
22.5cm x 17cm (8 7/8in x 6 ¾in)

Provenance: Sotheby's, London, 12 October 1988, lot 153, where acquired by Bernard Kelly

Literature: Nicholson, Andrew, *William Nicholson, Painter: Paintings, Woodcuts, Writings, Photographs*, Giles de la Mare Publishers, 1996, p. 178

£600-800

227 §

JOHN NORTHCOTE NASH (BRITISH 1893-1977)

WOODLAND

signed, watercolour and pencil on paper

22.5cm x 30cm (8 ¾in x 11 ¾in)

Provenance: Sandra Lummis Fine Art Ltd., London, from whom acquired by Bernard Kelly, April 1988.

£1,500-2,500

228 §

SIR STANLEY SPENCER (BRITISH 1891–1959)

HEAD OF A YOUNG GIRL, 1944

signed and dated 44, pencil on two joined sheets of toned paper

36.5cm x 33cm (14 3/8in x 13in)

Provenance: Sandra Lummis Fine Art, London, from whom acquired by Bernard Kelly.

£2,000-3,000

229 §

ADRIAN ALLINSON (BRITISH 1890–1959)
DAHLIAS IN A WHITE JUG

signed, oil on canvas

68cm x 55cm (26 ¾in x 21 5/8in)

Provenance: Sotheby's, London, 14 October 1987, lot 190;
Sandra Lummis Fine Art, London, from whom acquired by Bernard Kelly.

£1,500-2,500

231 §

HUBERT ARTHUR FINNEY (BRITISH 1905–1991)
AUTUMN STILL LIFE, c.1950

signed, also titled and inscribed verso, oil on paper laid on board

67.5cm x 50cm (26 ½in x 19 ¾in)

Provenance: Anthony Mould Contemporary, London, from whom acquired by Bernard Kelly, January 2008.

£400-600

230 §

JOAN WARBURTON (BRITISH 1920–1996)
STILL LIFE OF FLOWERS

oil on card

51cm x 37cm (20in x 14 ½in)

Provenance: Anthony Mould Ltd, London, from whom acquired by Bernard Kelly, September 2011.

£200-300

232 §

CHRISTOPHER RICHARD WYNNE NEVINSON (BRITISH 1889–1946)

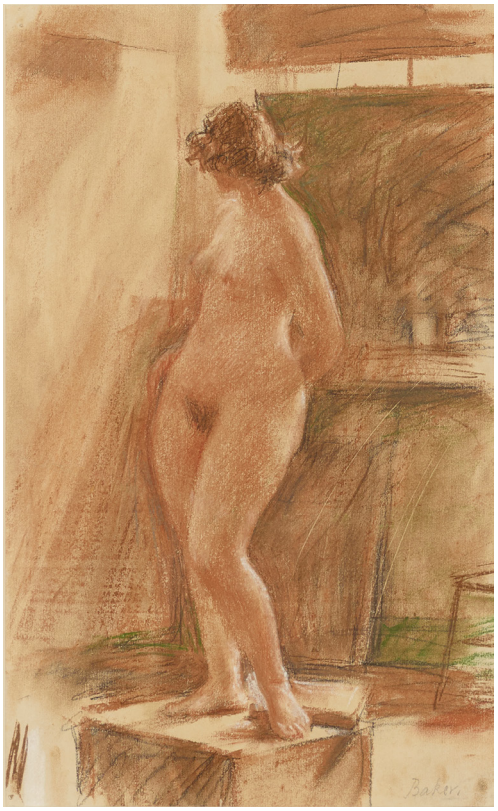
FLOWERS IN A VASE

signed, oil on canvas

61cm x 46cm (24in x 18 1/8in)

Provenance: Sandra Lummis Fine Art Ltd., London, from whom acquired by Bernard Kelly, July 1986.

£2,000-4,000



233 §

ROBERT BAKER (BRITISH 1909-1992)
NUDE STUDY, c.1927

signed, pastel and charcoal on paper

37cm x 22.5cm (14 ⅛in x 8 ¾in)

Provenance: Anthony Mould Contemporary, London, from whom acquired by Bernard Kelly. February 2005.

£200-300

234

ARTHUR AMBROSE MCEVOY (BRITISH 1878-1927)
NICOLETTE, 1923

signed, inscribed and dated 1923 on label verso, watercolour

49cm x 33cm (19.25in x 13in)

Provenance: Phillip's, London, 16 September 1986, lot 98; Sandra Lummis Fine Art, London, from whom acquired by Bernard Kelly, September 1986.

£700-1,000

235 §

20TH CENTURY EUROPEAN, POSSIBLY UTE GUTEMAN
NUDE

indistinctly signed, oil on canvas

65cm x 50cm (25 ½in x19 ¾in)

Provenance: Galerie Park Palace, Monte Carlo, from whom acquired by Bernard Kelly, February 1985.

£800-1,200

236

HARRY BLOOMFIELD (BRITISH 1883-1940)
AU BALCON, ST TROPEZ

signed, oil on canvas

65cm x 81cm (25 ½in x 31 ¾in)

Provenance: Sotheby's, London, 21 May 1986, lot 200; Sandra Lummis Fine Art, London, from whom acquired by Bernard Kelly.

£1,200-1,800

237 §

BERNARD MENINSKY (BRITISH 1891–1950)
THE BATHERS, c.1940

watercolour and gouache over pencil on paper

56.2cm x 38.5cm (22 1/8 in x 15 1/8in)

Provenance: Sotheby's, London, 20 July 1988, lot 196; Sandra Lummis Fine Art, London, from whom acquired by Bernard Kelly.

£1,000-1,500

238 §

ANTON LOCK (BRITISH 1893-1979)
SHIRE HORSES AND LABOURERS

oil on canvas

41cm x 51cm (16in x 20in)

Provenance: Sandra Lummis Fine Art Ltd., London, from whom acquired by Bernard Kelly, November 1986.

£500-700

239 §

GERALD FESTUS KELLY (BRITISH 1879–1972)
AT JETHOL, 1936

signed and dated Nov *16 1936* verso, oil on panel

32cm x 41.5cm (12 ½in x 16 ¼in)

Provenance: Christie's South Kensington, 26 January 1999, lot 95;
with Sandra Lummis Fine Art, London, from whom acquired by Bernard Kelly.

Exhibited: South London Group, 1937;
Royal Hibernian Society, 1938.

£800-1,200

240 §

ANDRÉ FRANÇOIS (FRENCH 1915–2004)
BRIDGE OVER A CANAL

signed, pencil and watercolour on paper

74cm x 64cm (29 1/8in x 25 ¼in)

£400-600

241 §

SYLVIA GOSSE (BRITISH 1881–1968)
DIEPPE

oil on canvas, squared for transfer

40.7cm x 50.7cm (16 ¼in x 20in)

Provenance: Phillips, London, 13 September 1988, lot 82; Sandra Lummis Fine Art, London, from whom acquired by Bernard Kelly.

£3,000-5,000

242 §

JOHN ANTHONY PARK (BRITISH 1880–1962)
THE FISHING BOAT

oil on panel, with 'Two Figures on the Shore' verso

13cm x 22cm (5in x 8 5/8in)

Provenance: Gift of the Artist to Frank Knight; Phillips, London, 15 November 1988, lot 39; Sandra Lummis Fine Art, London, from whom acquired by Bernard Kelly.

£1,000-1,500

243

JAMES BOLIVAR MANSON (BRITISH 1879–1945)
YACHT MOORED AT LOW TIDE

oil on panel

25cm x 35.5cm (9 ¾in x 14in)

Provenance: Christie's, London, 10 June 1988, lot 289; Sandra Lummis Fine Art, London, from whom acquired by Bernard Kelly.

£700-1,000

244 §

JEAN-FRANCK BAUDOIN (FRENCH 1870-1961)
AVENUE DE LA GRANDE ARMÉE, PARIS

signed, oil on canvas

46cm x 61cm (18in x 24in)

Provenance: Jason Petley Fine Art, Monaco, from whom acquired by Bernard Kelly, May 2008.

£1,000-2,000

Right
Lot 251
[detail]

245 §

CERI RICHARDS
(BRITISH 1903–1971)
COSTERWOMAN, 1939

signed, titled and dated to stretcher,
oil on canvas

51.5cm x 41cm (20 ¼in x 16in)

Provenance: Christie's South Kensington, *The Poetry of Crisis: The Peter Nahum Collection of British Surrealist and Avant-Garde Art 1930-1951*, 15 November 2006, lot 12.

£10,000-20,000

Ceri Richards' 1930s paintings and drawings of London's market traders – the costermen and women who on high-days and holidays would reimagine themselves as Pearly Kings and Queens – are some of the most unique and experimental works of inter-war Modern British Art. These works blend the influence of Picasso and Cubism with the poetry of the working-class of Dylan Thomas to create images that are both grounded in everyday life and yet intentionally surreal.

As Mel Gooding has written, 'In his mind's eye, [the Pearly Kings and Queens] become fantastical, almost phantasmagorical figures – *personnages* – or ciphers – rather than people. It was at Hampstead Fair that Richards saw a costerman – the archetypal London street vendor – sitting at a pub table with one eye-socket sewn up. This is what André Breton would have called a 'convulsive image', something in the everyday that appears so extraordinary as to remind you that the marvellous is always close to the surface'. [Mel Gooding in the catalogue for *Ceri Richards – The Poetic Imagination*, Jonathan Clark & Co., London, 2010]

Whilst Richards was as versed in French Surrealist ideas as any British artist of the 1930s, he never took Surrealism as an over-riding doctrine, more as a key to creativity, specifically the means to make form associative or changeling, turning the outlandish feathers in the costers' hats into flowers or fountains – or all three at once, making prose into poetry.

246 §

CERI RICHARDS (BRITISH 1903–1971)
GIRL WITH CAT

pen & ink and wash on paper, with estate blind stamp

28cm x 20cm (11in x 7 7/8in)

£1,000-1,500

247 §

CERI RICHARDS (BRITISH 1903–1971)
SEATED WOMAN

pen & ink with wash on paper, with estate blind stamp

28cm x 20cm (11in x 7 7/8in)

£1,500-2,000

248 §

CERI RICHARDS (BRITISH 1903–1971)
GIRL WITH CAT

pen & ink, wash and charcoal on paper, with estate blind stamp

28cm x 20cm (11in x 7 7/8in)

£1,000-1,500

249 §

CERI RICHARDS (BRITISH 1903–1971)
LA CATHÉDRALE ENGLOUTIE, 1962

signed and dated, also signed, titled, dated and dedicated verso, oil, sand and collage on canvas

77cm x 51.5cm (30 ¼in x 20 ¼in)

Provenance: Sotheby's, London, 10 May 1989, lot 170;
with Sandra Lummis Fine Art, London, from whom acquired by Bernard Kelly.

£3,000-5,000

250 §

SIR ROLAND PENROSE (BRITISH 1900–1984)
EDUCATION, 1983

collage

54.5cm x 80cm (21 ½in x 31 ½in)

Provenance: Sotheby's, London, 1 March 1989, lot 193;
Sandra Lummis Fine Art, London, from whom acquired by Bernard Kelly.

Exhibited: Gardener Centre Gallery, University of Sussex, Brighton, *Roland Penrose - Recent Collages*, 1984, cat.11

£3,000-5,000

Roland Penrose championed Surrealism in London by organising the 1936 International Surrealist Exhibition. An art historian and writer, Penrose also created his own Surrealist collages and conceived a genre of 'collage painting' featuring idiosyncratic imagery painted as if it were collaged.

After graduating from Cambridge University, Penrose relocated to France in 1922, marrying the surrealist poet Valentine Boué, through whom he met André Breton and Paul Éluard, who in the same year founded the First Manifesto of Surrealism. This, in turn, led to introductions to Salvador Dalí, Max Ernst, Joan Miró, Picasso and Man Ray. When these artists found themselves short of money, Penrose would help by purchasing their work, and thus he amassed a significant and important collection of Surrealist, Cubist and Dadaist work. He also arranged for his friend Picasso's painting *Guernica* to tour the UK to raise funds for the Spanish Republic during the Spanish Civil War. In 1947 Penrose co-founded London's Institute of Contemporary Arts.

Eileen Agar is celebrated as one of the great woman Surrealist artists - yet she found the 'Surrealist' label a limiting imposition, and resisted stylistic categorisation of her work. Certainly, her oeuvre was genre-bending: across painting, photography, collage, found object assemblage and hat-making, she overlaid and juxtaposed diverse visual motifs to elicit new meaning. Agar was a lifelong beachcomber, and applied the same roving eye in her search for ideas and images. Eclecticism was the only constant.

Agar's family moved to London in 1911, where she trained at various art schools including the Slade. Here, she met and married fellow student Robin Bartlett, and in 1925 the couple travelled to France and Spain, where she found her academic training upended by avant-garde artistic ideas. She promptly moved to Paris, falling in with André Breton and Paul Éluard. Agar was one of the few women to have work included in the famous 1936 International Surrealist Exhibition held at the New Burlington Galleries in London.

Leda and the Swan is an extraordinary interpretation of a mainstay classical subject. Two heads in profile, like cameo silhouettes rendered in black and creamy off-white, face away from each other. From the mid-1930s until 1944, Agar engaged in an affair with the artist John Nash, and swans recur across their love letters. This work might therefore allude to their illicit romance. Contrasting tones meet along edges that are serrated or gentle undulate, creating a visual tension. This is interspersed with nautical imagery, such as the criss-crossing of netting and spirals recalling waves or whirlpools, promising to ensnare.

251 §

EILEEN AGAR (BRITISH 1899-1991)
LEDA AND THE SWAN

signed, pastel and gouache on paper

37cm x 50cm (14 ⅛in x 19 ¾in)

Provenance: Sandra Lummis Fine Art, London, from whom acquired by Bernard Kelly.

Literature: Lewinski, Jorge, *Portrait of the Artist, Photographs by Jorge Lewinski*, Royal Academy of Arts, London, 2005, illustrated

£4,000-6,000

252§

LEON UNDERWOOD (BRITISH 1890–1975)
FISHING SCENE

oil and canvas, with pen overlay
51.2cm x 51.2cm (20 1/8in x 20 1/8in)
£3,000-5,000

253 §

JOHN ARMSTRONG
(BRITISH 1893 –1973)
GROUP OF FIGURES, 1945

initialled, tempera on hand-made paper laid on panel

17.5cm x 22cm (6 7/8in x 8 ¾in)

Provenance: Lefevre Gallery, London; The Rt Hon. The Lord Strauss; Sotheby's, London, 2 March 1988, lot 338; Sandra Lummis Fine Art, London, from whom acquired by Bernard Kelly.

Exhibited: Lefevre Gallery, London, *Recent Paintings by John Armstrong and Sine Mackinnon*, July 1945.

Literature: Lambirth, Andrew, *John Armstrong: The Paintings*, Philip Wilson Publishers Ltd, London, 2009, p. 184, cat. no. 293, illustrated.

£2,000-3,000

254 §

FRANK DOBSON
(BRITISH 1886–1963)
STUDY FOR SCULPTURE - TWO NUDES, 1937

signed and dated, pen and ink and gouache on paper

35.5cm x 25.5cm (14in x 10in)

Provenance: Christie's, London, 4 March 1988, lot 133; Sandra Lummis Fine Art, London, from whom acquired by Bernard Kelly.

£1,500-2,500

JAVEZ XX

255 §

LÉON NAVEZ (BELGIAN 1900-1967)
LA GRANDE GUIGNOLE, 1930

signed and dated, oil on canvas

61cm x 50cm (24in x 19 ¾in)

Provenance: Mme. de la Brabandiere, from whom acquired by Bernard Kelly, December 1986.

£800-1,200

256

FRITZ GLARNER (SWISS 1899-1972)
PORTRAIT OF A WOMAN IN A CLOCHE HAT /PORTRAIT OF A WOMAN

both signed to the stretcher, oil on canvas

40cm x 32cm (15 ¾in x 12 ½in); 44.5cm x 37cm (17 ½in x 14 ½in) respectively (2)

Provenance: with Galerie Chantal Chamal, Paris; Anthony Mould Ltd., London, from whom acquired by Bernard Kelly.

£2,000-3,000

257

HUMPHREY JENNINGS (BRITISH 1907–1950)
TRANCHE DE LA MANCHE, 1937

signed and dated verso, oil on canvas

35.5cm x 45.5cm (14in x 17 7/8in)

Provenance: with Galerie 1900-2000, Paris; Sandra Lummis Fine Art, London, from whom acquired by Bernard Kelly.

£300-500

258 §

JOHN BERGER (BRITISH 1926-2017)
FISHERMAN ON A QUAY

signed, oil on hessian

51cm x 76.4cm (20in x 30in)

Provenance: Christie's South Kensington, London, 26 January 1989, lot 167; Sandra Lummis Fine Art, London, from whom acquired by Bernard Kelly.

£400-600

259 §

L. S. LOWRY (BRITISH 1887–1976)
THE MOURNERS, 1955

signed and dated *19 Dec 1955*, pastel on paper
26cm x 36.5cm (10 ¼in x 14 3/8in)

Provenance: The Reverend Geoffrey S. Bennett, by 1966;
Sandra Lummis Fine Art, London, from whom acquired by Bernard Kelly, July 1986.

Exhibited: Arts Council of Great Britain, *L .S. Lowry - Retrospective*, 1966, no. 150.

Literature: Levy, Mervyn, *The Drawings of L. S. Lowry*, Jupiter Books, London 1979, pl. 142.

£12,000-18,000

Whilst undoubtedly being one of Britain's most well-known and well-loved artists, L.S. Lowry is also one of our most misunderstood. His popular image is that of an untrained *naif* painter of 'matchstick men', yet this is to ignore entirely the incredible technical and visual sophistication of his work. Lowry was academically trained, as well as being a student of the post-Impressionist master Pierre Adolphe Valette, who taught in Manchester at the beginning of the 20th century. As such, Lowry knew how to draw the weight and balance of a figure, how to convey movement, even if he then *chose* to express this in a seemingly 'simplistic' way. *The Mourners* is a perfect example of this – no surprise, then, that it was chosen for Lowry's 1966 Arts Council exhibition, the exhibition that sowed the seeds for his incredible popularity. The sense of the couple's movement is effortless, as is the sense of the weight of their bodies shifting in their heavy clothes. We can feel the man's hands in his pockets. And even though viewed from behind, we know exactly where both their gazes fall and as such we can feel where their feelings lie. Furthermore, the space between them, perfectly judged, becomes the emotional heart of the work. And their world – the dirty, smoky city – is evoked entirely through a few intersecting lines and a couple of smudges of pastel. This drawing is pure Impressionism, at its best – not Degas gazing down from the stalls at the ballet, but another genius painter seeing all of human life from the top deck of the no.52 to Pendlebury.

THE PIPER BUILDING

The following lots (260 – 275) represent the most complete collection of studies by John Piper for his landmark commission to decorate the exterior of Watson House in south-west London.

After the nationalisation of the gas industry post-war, the newly-formed North Thames Gas Board redeveloped a site on the banks of the river that had previously been the offices of the Gas Light and Coke Company, building Watson House in 1959 – at the time a very modern statement in concrete and glass, created four years before Harold Wilson's famous speech about Britain's future fuelled by the 'white heat of technology'.

Although Piper had come to the fore in the 1930s, as part of a European-leaning British *avant-garde* that included Henry Moore, Barbara Hepworth and Ben Nicholson, by the late '50s he was still very much at the centre of the 'new' in Modern British Art, having created – alongside artists such as Graham Sutherland, John Craxton and Keith Vaughan – a visual language that was inspired by natural forms but which excavated behind those forms to express human emotion and frailty. And Piper and Sutherland had just recently been engaged on the decorations of Basil Spence's stunning modernist cathedral for Coventry, which opened in 1962 – the same year Piper was invited to create a 250ft long mural for the porte cochère of Watson House.

The mural was to be entitled 'The Spirit of Energy' and consisted of 32 fibreglass panels – again a very modern material for an architectural setting (and according to Piper expert Frances Spalding, these murals are also believed to be the only example of Piper using fibre-glass moulds for external use). Piper's preliminary studies anticipate the visual and tactile possibilities that fibreglass allows, not least a contrast between opacity and translucence – which in the studies is expressed in the interplay of opaque oil and bodycolour over translucent layers of wax and watercolour. The idea behind the commission – the expression of a metaphysical concept, 'the spirit of energy' – also allowed Piper to approach the work with the same freedom that he had applied to the windows at Coventry, whose purpose was to express equally metaphysical ideas of the divine. His work had never been so loose and abstract. As such, Piper's work at Watson House – both the studies and the final panels themselves - represent a key moment in his career.

By the mid-1980s, the Gas Board had moved out of the building and it lay empty for a number of years. It was scheduled for demolition in the early 1990s, when Crispin Kelly – a developer and one of Bernard's sons – acquired the site and redeveloped it, transforming the main block of laboratories into 70 apartments and the ground floor into spaces for artists' and photographers' studios. The architects Lifschutz Davidson oversaw the project, retaining the building's mid-century character, including the double height spaces and large windows of the main building, giving London one of its earliest iterations of American-style industrial 'lofts'.

Upon completion, Watson House was re-named 'The Piper Building', in honour of the creator of its unique and striking decoration – with Lifschutz Davidson adding electric sun blinds to the new steel balconies in a bright 'Piper' yellow to extend the artist's imprint across the whole building. The murals themselves were afforded Grade II listing in 2022, in recognition of their cultural significance.

These wonderful, spirited gouaches, executed with Piper's trademark *bravura* use of watercolour over a wax resist, were until recently displayed in the building's foyer – on loan from Bernard Kelly's collection - and though they have been seen by its many residents and those using the studio spaces, this is the first time they have been on public view.

Having long been an admirer and collector of Piper's work, it seemed very appropriate, then, that Bernard Kelly should take an apartment in the building that bears the artist's name. Bernard proceeded to buy not only more work by Piper but also paintings by his son Edward Piper and grandson Luke Piper - the latter being commissioned by Bernard to paint the view of Wandsworth Bridge from his apartment.

260

261

260 §

JOHN PIPER (BRITISH 1903-1992)
STUDY FOR WATSON HOUSE MURALS
ink and watercolour with wax resist on paper
24.5cm x 19.5cm (9 5/8in x 7 ¾in)
£700-1,000

261 §

JOHN PIPER (BRITISH 1903-1992)
STUDY FOR WATSON HOUSE MURALS
signed, coloured pencil, watercolour and gouache with wax resist on paper
20.5cm x 16.5cm (8in x 6 ½in)
£1,500-2,000

262 §

JOHN PIPER (BRITISH 1903-1992)
STUDY FOR WATSON HOUSE MURALS
signed, ink and watercolour on paper
20.5cm x 16.5cm (8in x 6 ½in)
£700-1,000

262

263

264

265

263 §

JOHN PIPER (BRITISH 1903-1992)
STUDY FOR WATSON HOUSE MURALS
gouache, ink and watercolour on paper
18.5cm x 13.5cm (7 ¼in x 5 ¼in)
£800-1,200

264 §

JOHN PIPER (BRITISH 1903-1992)
STUDY FOR WATSON HOUSE MURALS
ink, watercolour and gouache on paper
24.5cm x 19.5cm (9 5/8in x 7 ¾in)
£700-1,000

265 §

JOHN PIPER (BRITISH 1903-1992)
STUDY FOR WATSON HOUSE MURALS
signed, gouache and watercolour with wax resist on paper
23.2cm x 17.8cm (9 1/8 x 7in)
£1,500-2,000

266

266

266 §

JOHN PIPER (BRITISH 1903-1992)

TWO STUDIES FOR WATSON HOUSE MURALS

gouache with wax resist on paper with collage elements

22cm x 16cm (8 5/8in x 6 ¼in); 22.5cm x 17cm (8 5/8in x 6 5/8in)

£2,000-3,000

267

267 §

JOHN PIPER (BRITISH 1903-1992)

STUDY FOR WATSON HOUSE MURALS

gouache, watercolour with wax resist and oil on paper

25.5cm x 17.5cm (10in x 7in)

£1,500-2,000

268 §

JOHN PIPER (BRITISH 1903-1992)
STUDY FOR WATSON HOUSE MURALS

ink, crayon, oil, watercolour and gouache with wax resist on paper with collage elements

19.5cm x 17cm (7 5/8in x 6 ¾in)

£1,000-2,000

269 §

JOHN PIPER (BRITISH 1903-1992)
STUDY FOR WATSON HOUSE MURALS

gouache and watercolour with wax resist on paper

20.5cm x 16.8cm (8in x 6 5/8in)

£700-1,000

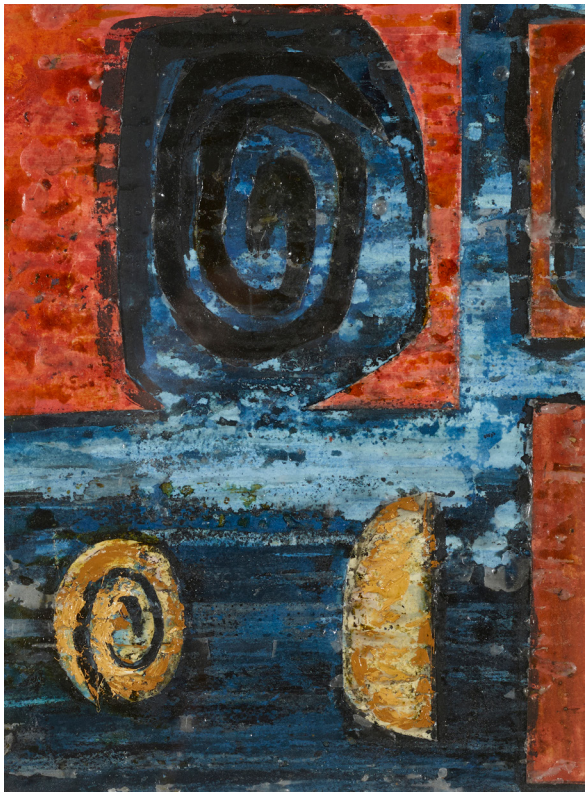
270 §

JOHN PIPER (BRITISH 1903-1992)
STUDY FOR WATSON HOUSE MURALS

watercolour and gouache with wax resist
on paper with collage elements

25cm x 20.5cm (9 ¾in x 8in)

£1,000-2,000



271 §

JOHN PIPER (BRITISH 1903-1992)
STUDY FOR WATSON HOUSE MURALS

signed, gouache with wax resist on paper
with collaged elements

22.5cm x 16.5cm (9in x 6 ⅛in)

£1,500-2,000

272 §

JOHN PIPER (BRITISH 1903-1992)

FOUR STUDIES FOR WATSON HOUSE MURALS

signed on one of the works, gouache with wax resist on paper, some with additional collage

25cm x 19cm (9 ¾in x 7 ½in) each

£4,000-6,000

273 §

JOHN PIPER (BRITISH 1903-1992)
ARCHITECTURAL STUDY FOR WATSON HOUSE MURALS
signed and inscribed verso, pencil, gouache with wax resist and oil on paper, over a pen architectural outline
32cm x 81cm (12 ½in x 31 ¾in) (overall)
£5,000-8,000

274 §

JOHN PIPER (BRITISH 1903-1992)
THREE STUDIES STUDY FOR WATSON HOUSE MURALS
crayon, pencil, watercolour and gouache with wax resist on paper
11.8cm x 9cm (4 5/8in x 3 ½in) each
£2,000-3,000

275 §

JOHN PIPER (BRITISH 1903-1992)
FIVE STUDIES FOR WATSON HOUSE MURALS

gouache with wax resist and oil on paper

12cm x 9cm (4 ¾in x 3 ½ in) (4); 12cm x 3cm (4 ¾in x 1 1/8in) (1)

£3,000-5,000

Other fees apply in addition to the hammer price: see the 'Buyer's Guide' section on page 6

276 §

LUKE PIPER (BRITISH 1966-)
VIEW EAST OVER LONDON FROM THE PIPER BUILDING, 2002

signed, watercolour, gouache, pastel, charcoal, pencil and ink on Arches cold pressed paper

85cm x 116cm (33 ½in x 45 ¾in)

Provenance: The Artist, from whom acquired directly by Bernard Kelly, September 2003.

£600-800

277 §

EDWARD PIPER
(BRITISH 1938-1990)
JAY LEANING, FLOWERED SCARF, PATCHWORK, 1988

dated *8/XII/88*, with studio stamp, Indian ink and watercolour on paper

47cm x 63cm (18 ½in x 24 ¾in)

Provenance: Acquired directly from Prudence Piper, the Artist's widow, by Bernard Kelly, 2 October 2002 (Artist's Inventory no. A0285).

£700-1,000

278 §

EDWARD PIPER
(BRITISH 1938-1990)
JACKIE READING, TULIPS, 1988

signed and dated *2-III-88*, Indian ink, watercolour and acrylic on paper

38.8cm x 53.3cm (15 ¼in x 21in)

Provenance: Acquired directly from Prudence Piper, the Artist's widow, by Bernard Kelly, 2 October 2002 (Artist's Inventory no. A0077).

£500-800

279 §

EDWARD PIPER
(BRITISH 1938-1990)
JAY SEATED, CANE CHAIR, 1989

dated *29/XII/89*, with studio stamp, Indian ink and acrylic on paper

50cm x 35.5cm (20in x 14in)

Provenance: Acquired directly from Prudence Piper, the Artist's widow, by Bernard Kelly, 2 October 2002 (Artist's Inventory no. A0205).

£500-800

280 §

LUKE PIPER (BRITISH 1966-)
NEAR TAFROUTE, MOROCCO, 2002

signed and dated *5.1.02*, Indian ink, pastel, watercolour and gouache on hand-made Indian paper

56cm x 76cm (22in x 30in)

Provenance: David Messum Fine Art, London, from whom acquired by Bernard Kelly, March 2002.

£300-400

281 §

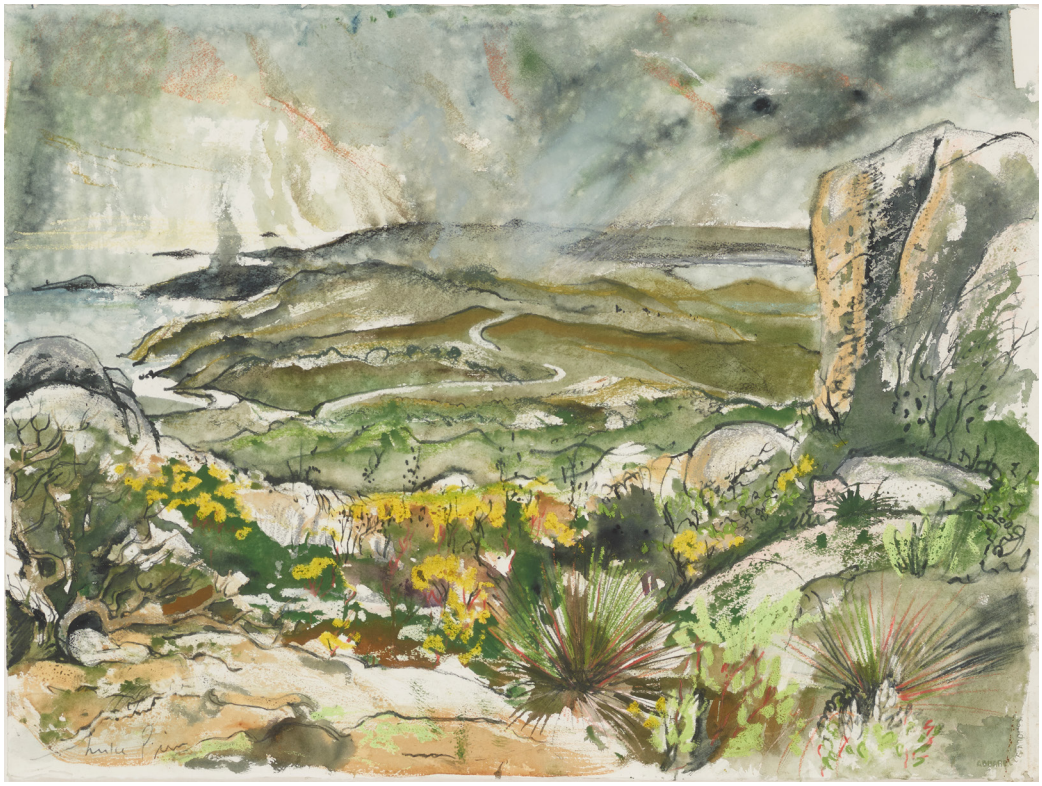
LUKE PIPER (BRITISH 1966-)
TINGLE TREES, WALPOLE, WESTERN AUSTRALIA, 2003

signed, pastel, watercolour, ink and charcoal on Arches cold pressed paper

56cm x 76cm (22in x 30in)

Provenance: Acquired directly from the Artist by Bernard Kelly, September 2003.

£600-800



282 §

LUKE PIPER (BRITISH 1966-)
ALBANY VIEW, WESTERN AUSTRALIA, 2003

signed, watercolour, gouache, ink, pastel and charcoal on Arches cold pressed paper

57cm x 76cm
(22 ½in x 30in)

Provenance: Acquired directly from the Artist by Bernard Kelly, September 2003.

£600-800

283 §

LUKE PIPER (BRITISH 1966-)
JERVIS BAY, NEW SOUTH WALES, AUSTRALIA, 2002

signed, charcoal on Arches Aquarelle Satine paper

56cm x 76cm (22in x 30in)

Provenance: Acquired directly from the Artist by Bernard Kelly, September 2003.

£500-800

Left
Lot 311
[detail]

284 §

PETER PRENDERGAST (BRITISH 1946–2007)
GREEN MIST, c.2000

acrylic on paper

64.5cm x 95.5cm (25 3/8in x 37 5/8in)

Provenance: Oriel Tegfryn Gallery, Menai Bridge. from whom acquired by Bernard Kelly, September 2013.

£1,000-2,000

285 §

EDWARD WOLFE (SOUTH AFRICAN / BRITISH 1897–1982)
GIRLS IN THE STUDIO, c.1930S

charcoal and coloured pencil on paper

96.5cm x 47cm (38in x 18 ½in)

£700-1,000

286 §

ROBERT COLQUHOUN (BRITISH 1914–1962)
LANDSCAPE WITH GOAT

signed, oil on canvas, with a painting of a still life to reverse

42.5cm x 49cm
(16 ¾in x 19 ¼in)

Provenance: Sotheby's, London, 5 July 1983, lot 229;
Sandra Lummis Fine Art, London, from whom acquired by Bernard Kelly.

£6,000-8,000

In 1941 Robert Colquhoun was invalided from war service and returned to Britain to find a country changed beyond recognition. The world around him had been convulsed by the war, leaving something corrupted. His paintings from this period are thoroughly Neo-romantic in sentiment, subverting the pastoral idyll and rendering the landscape as an unknowable and empty country of haunting beauty. They are at once nostalgic and utterly contemporary.

Colquhoun took a London studio with his lover Robert MacBryde, whom he had met at the Glasgow School of Art in the early 1930s. 'The Two Roberts', as they came to be known, were folded into the fast-living bohemian circles of Soho. By night they drank, their relationship growing ever more tempestuous, while by day their stars rose apace with Lucian Freud, Francis Bacon and John Minton.

In *Landscape with Goat* Colquhoun paints the very land mutating and buckling into shards as though poisoned by humanitarian horrors. A lone goat grazes, a creature that recurs across Colquhoun's work, likely as much due to the formal interest offered by its craggy, sculptural body as to the dark humour imparted by its satanic connotations. The scene takes place under a brooding night sky - Colquhoun's rich, dark palette of umbers and ochres is said to have been due to his tendency to paint under artificial light, alone and at night.

287 §

BARBARA RAE (SCOTTISH 1943-)
SCOTTISH LANDSCAPE, CALEDON, 1998

signed, inscribed *A/P*, mixed media monotype on paper

58cm x 75.5cm (22 ¾in x 29 ¾in)

Provenance: Collection of the Artist; Anthony Mould Ltd, London, from whom acquired by Bernard Kelly, March 2011.

Literature: Lambirth, Andrew, *Barbara Rae - Prints*, Royal Academy, London, 2010, p.97, editioned screenprint illustrated

£2,000-3,000

288 §

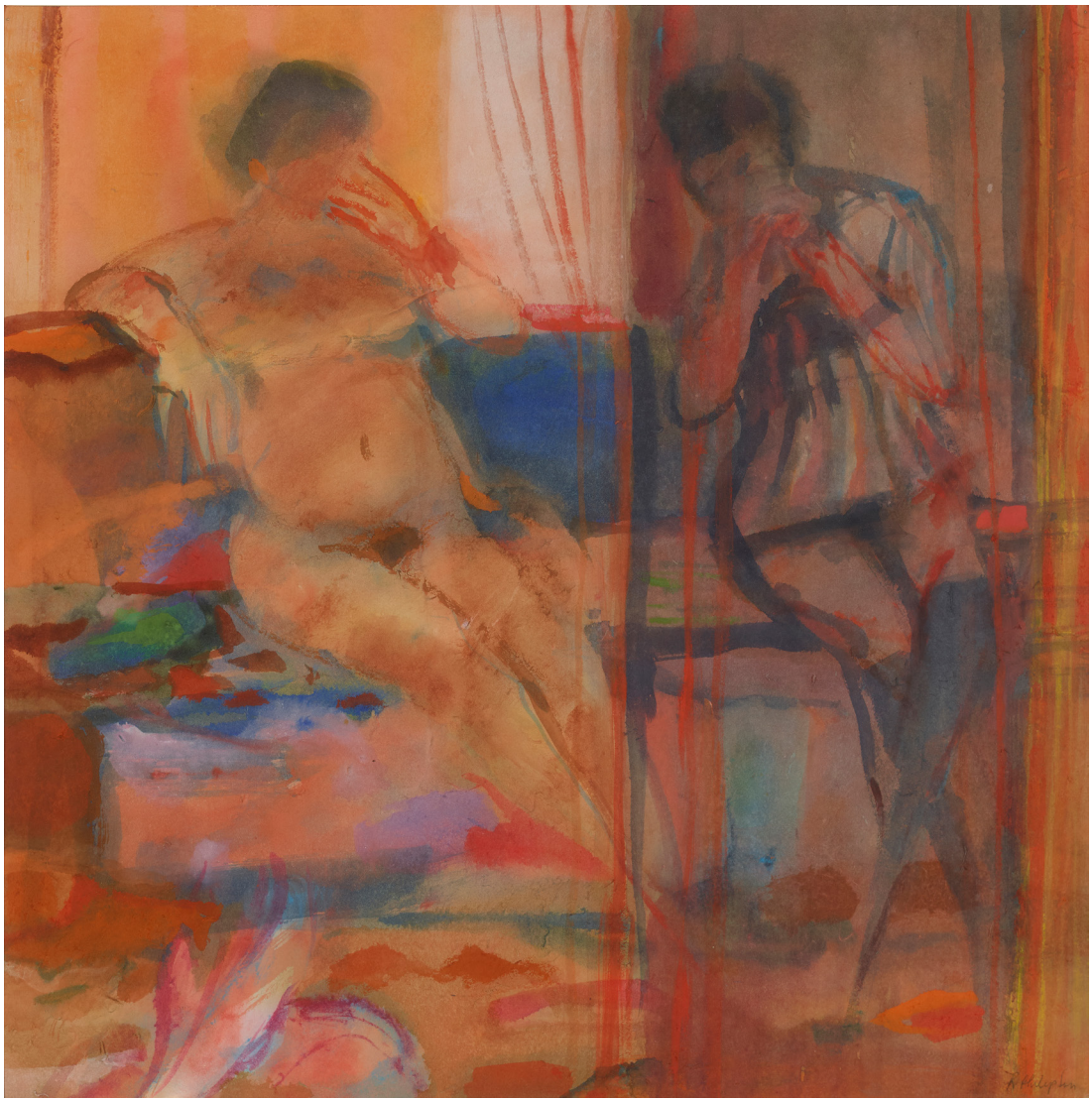
SIR WILLIAM GEORGE GILLIES (SCOTTISH 1898-1973)
GREENFIELDS

signed and dated 1961, watercolour and pencil

24.5cm x 35.5cm (9.75in x 14in)

Provenance: Bonhams, 6th October 1988, lot 174; Sandra Lummis Fine Art, London.

£700-1,000



289 §

SIR ROBIN PHILIPSON (SCOTTISH 1916-1992)
WOMEN RESTING I

signed, watercolour

43cm x 43cm (17in x 17in)

Provenance: with Roland, Browse and Delbanco, London;
Sandra Lummis Fine Art, London, from whom acquired by Bernard Kelly.

£1,000-1,500

290 §

ALBERTO MORROCCO (SCOTTISH 1917–1998)
FLOWERS ON A BLUE GROUND

signed, oil on panel

44.5cm x 42cm (17 ½in x 16 ½in)

Provenance: The Artist:
Fosse Gallery, Stow-on-the-Wold;
Dr E Gelles;
Sandra Lummis Fine Art, London, from whom acquired by Bernard Kelly, December 1988.

£4,000-6,000

291 §

FLORENCE MAY ASHER (BRITISH 1888-1977)

STILL LIFE, CHAIR AND BOWL OF FRUIT

signed, oil on panel

60cm x 50cm (23 5/8in x 19 ¾in)

Provenance: Anthony Mould Contemporary, London, from whom acquired by Bernard Kelly, October 2007.

£800-1,200

292 §

HENRY LAMB (BRITISH 1883–1960)

DAHLIAS, MICHAELMAS PANSIES AND PEARS, 1933

signed and dated *33*, oil on canvas

40.5cm x 50.5cm (16in x 19 ¾in)

Provenance: J. Coupe, Penwortham, Preston; Sandra Lummis Fine Art, London, from whom acquired by Bernard Kelly.

Exhibited: Leicester Galleries, London, 1933.

£2,000-3,000

293 §

AUGUSTUS JOHN (BRITISH 1878-1961)

PORTRAIT OF MAVIS DE VERE COLE

oil on canvas

50.8cm x 40.6cm (20¼in x 16in)

Provenance: Sandra Lummis Fine Art, London, from whom acquired by Bernard Kelly, October 1986.

£2,500-3,500

294 §

JEAN LAUDY (DUTCH/ BELGIAN 1877-1956)

FLOWERS

signed, watercolour on paper

32.5cm x 47.5cm
(12 ¾in x 18 ¾in)

Provenance: Anthony Mould Ltd., London, from whom acquired by Bernard Kelly, September 1989.

£600-800

295 §

PIOTR FILIPOVICH ALBERTI (RUSSIAN 1913-1994)

PORTRAIT OF A LADY READING, c.1956

signed, oil on canvas

77.5cm x 57.5cm (30 ⅛in x 22 5/8 in)

Provenance: Anthony Mould Contemporary, London, from whom acquired by Bernard Kelly, December 2008.

£600-800

296

20TH CENTURY ENGLISH SCHOOL
A ROSE IN HER HAIR, c.1910S

oil on canvas

51cm x 41cm (20in x 16in)

Provenance: Anthony Mould Contemporary, London, from whom acquired by Bernard Kelly, June 2009.

£600-800

297 §

PHILIP NAVIASKY (BRITISH 1894–1983)
STLL LIFE: VEGETABLES AND FRUIT ON A TABLE

oil on panel

50.8cm x 76.2cm (20in x 30in)

Provenance: Christie's, London, 17 November 1988, lot 80.

£2,000-3,000

298 §

ANTHONY EYTON (BRITISH 1923-)

ODALISQUE, 1995

signed and dated, watercolour and bodycolour on paper

55.8cm x 66.2cm (22in x 26in)

Provenance: Anthony Mould Contemporary, London, from whom acquired by Bernard Kelly in 2009.

£300-500

299 §

JØRGEN SEDGWICK (DANISH 1928-2008)

NUDE, 1952

signed and dated *52*, oil on masonite

59.5cm x 121cm (23 ½in x 47 5/8in)

Provenance: Anthony Mould Contemporary, London, from whom acquired by Bernard Kelly, April 2005.

£500-700

300 §

FRED CUMING (BRITISH 1930–2022)
SUMMERTIME, FOWEY

signed, oil on canvas-board

49.8cm x 60cm (19 ½in x 23 5/8in)

Provenance: Christie's, South Kensington, London, *20th Century British Art*, 24 October 2007, lot 171, where acquired by Bernard Kelly.

£1,000-1,500

301

20TH CENTURY SCHOOL
TWO FLYING BIRDS

indistinctly inscribed, watercolour on paper

37cm x 57cm (14 ½in x 22 ½in)

£100-200

302

ROY PETLEY (BRITISH 1950-)
LANDSCAPE

signed, oil on board

29cm x 39cm (11 3/8in x 15 ¼in)

£300-500

303 §

EDWARD FELIX WAKEFORD (BRITISH 1914–1973)
RECUMBENT NUDE

signed, oil on canvas

51.5cm x 40.5cm (20 ¼in x 16in)

Provenance: with Galerie Park Palace, Monaco, 1985.

£300-500

304 §

MARY POTTER (BRITISH 1900–1981)
SWANAGE, HOT DAY, 1959

initialled, also signed, titled and dated *7/06/59* verso, oil on canvas

35.5cm x 46cm (14in x 18in)

Provenance: with Leicester Galleries, London, from whom acquired by L.H.R. Byng; Sotheby's, 2 February 1988, lot 292;
Sandra Lummis Fine Art, London, from whom acquired by Bernard Kelly.

£3,000-5,000

305 §

PRUNELLA CLOUGH
(BRITISH 1919–1999)
EDGE OF TOWN I, 1961

signed, watercolour and gouache

36.5cm x 38.5cm (14 3/8in x 15 1/8in)

Provenance: Sandra Lummis Fine Art, London, from whom acquired by Bernard Kelly.

£1,500-2,500

306 §

ROGER WAGNER
(BRITISH 1957-)
WALKING ON WATER, 2005

signed with initials, oil on board

8cm x 9.5cm (3 1/8in x 3 ¾in)

£700-1,000

307 §

KEVIN SINNOTT
(BRITISH 1947-)
RURAL GRACES II, 2002

Oil on linen

143.5cm x 110cm (56 ⅛in x 43 ¼in)

Provenance: The Artist;
Martin Tinney Gallery, Cardiff, from whom acquired by Bernard Kelly, March 2003.

£2,000-3,000

308 §

ROBERT VAN DER EYCKEN (BELGIAN 1933-2024)

STILL LIFE, 1963

signed and dated, oil on canvas

85cm x 100cm (33 ½in x 39 ¼in)

Provenance: Anthony Mould Ltd, London, from whom acquired by Bernard Kelly, May 2012.

£800-1,200

309 §

OLLE KÅKS (SWEDISH 1941–2003)

KVINNA OCH VATTEN IV, 1983

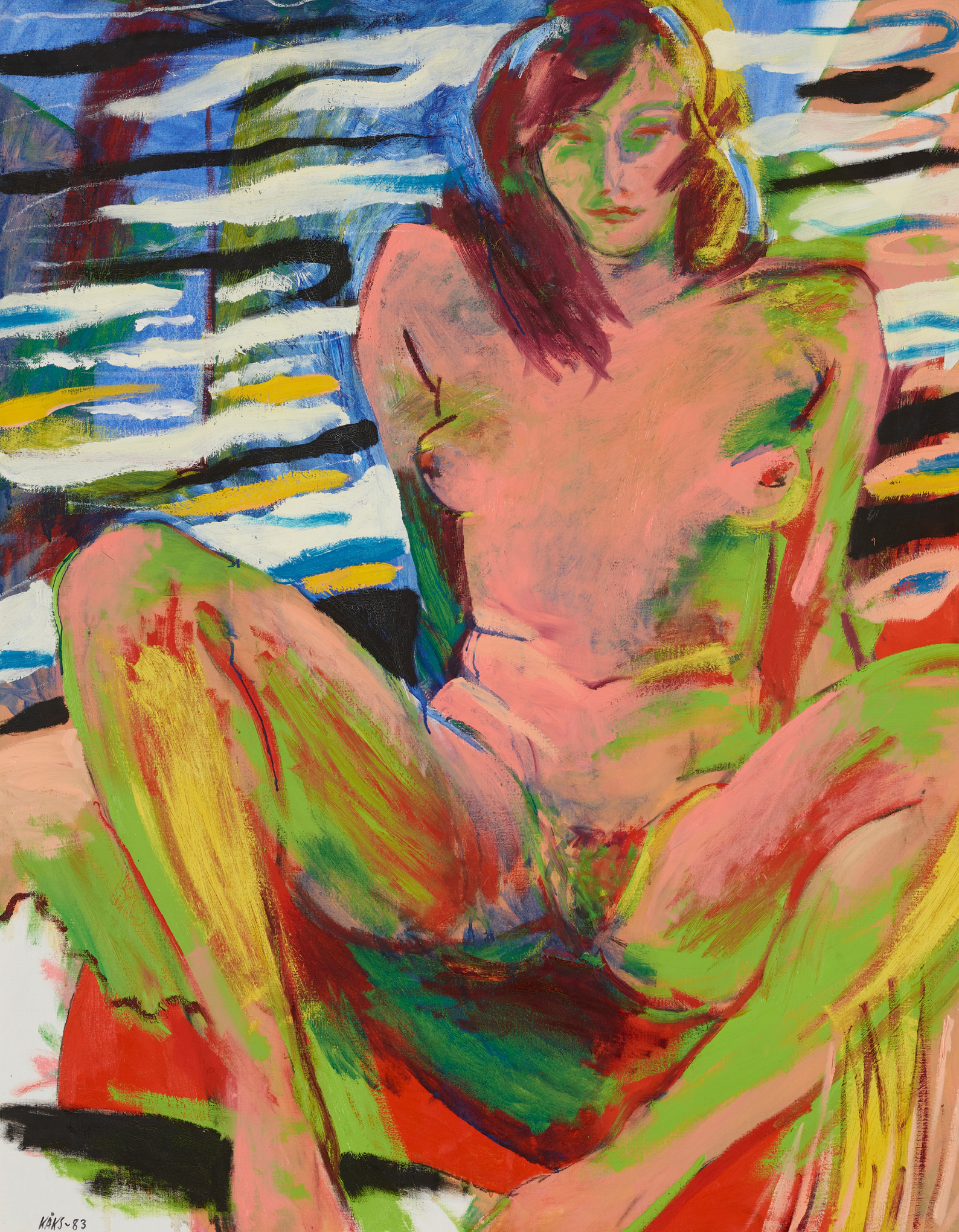
signed and dated, oil on canvas

120cm x 95cm (47 ¼in x 37 3/8in)

Provenance: Gift to Bernard Kelly from I Dahlberg, who had acquired it from the artist.

Exhibited: Moderna Museet, Stockholm, 2 February - 17 March 1985.

£800-1,200


KÅKS~83

310 §

MAURICE COCKRILL (BRITISH 1936-2013)

THE ANNUNCIATION - THE FORGOTTEN MESSAGE, 1983

signed, titled and dated verso, oil on canvas

202.5cm x 304cm (79 ¾in x 119 ¾in)

Exhibited: Edward Totah Gallery, London, *Maurice Cockrill*. 3-31 August 1984, no. 23.

£1,500-2,500

311 §

SIDNEY NOLAN (AUSTRALIAN 1917–1992)
TWO NUDES: MRS FRASER AND JACK SMITH IN THE BUSH

signed and dated *2.12.61* verso, oil on heavy gloss paper

47cm x 61cm (18 ½in x 24in)

Provenance: Sandra Lummis Fine Art, London, from whom acquired by Bernard Kelly.

£1,500-2,500

312 §

MAURICE COCKRILL (BRITISH 1936–2013)
ONE NIGHT - I, 1986

signed, titled and dated, acrylic on paper

66cm x 89.5cm (26in x 35 ¼in)

£300-500

313 §

FFIONA LEWIS (BRITISH 1964-)

SCOTS PINES & NEEDLES - HAM CREEK, 2012

signed and dated verso, oil on board

122.5cm x 152.2cm (48 ¼in x 60in)

Provenance: Redfern Gallery, London, from whom acquired by Bernard Kelly, March 2012.

£1,000-1,500

Right
Lot 315
[detail]

314 §

PETER KINLEY (BRITISH 1926–1988)
STUDIO INTERIOR WITH WINDOW (I), 1960
signed, titled verso, oil on canvas
127cm x 86.5cm (50in x 34in)

Provenance: with Paul Rosenberg & Co., New York; Christie's, London, 11 November 1988, lot 537; Sandra Lummis Fine Art, London, from whom acquired by Bernard Kelly.

£10,000-20,000

Even through the 1950s, when Abstract Expressionism was a behemoth movement, Peter Kinley's engagement with abstraction was critical and considered. He reflected 'I do aim to find recognisable images in my painting; this does not imply a return to 'Realism' or 'Naturalism' in the nineteenth century sense, but of translating experience (largely but not exclusively of a visual kind) into paint... I begin with a clear idea of what I intend to paint, but in trying to realize this idea in paint it may be necessary to change the image quite a lot.'

Kinley was inspired by Nicholas de Staël's own dance between abstraction and representation, whose work he had encountered when de Staël held an exhibition in London in 1953. Accordingly, *Studio Interior with Window* possesses recognisable spatial depth and structure, but this is realised through the use of abstracted shapes. Colour appears to have been applied schematically, with an acknowledgement of light and shadow, but an overriding attention to the studio's atmosphere.

When *Studio Interior* was painted Kinley's star was on the rise. Over the course of the 1950s he gradually relinquished thick, gestural, painterly impasto in favour of a sparer and more clarified aesthetic quality. In 1951 and '53 Kinley was selected for Gimpel Fils' *Six Young Contemporaries* exhibition, and his first solo exhibition was held at the same gallery in 1954. Solo exhibitions of Kinley's work were held at Paul Rosenberg & Co in New York in 1960 and 1962. A further studio interior scene, also from 1960 and similarly composed of blocks of impastoed colour, is in the collection of Bristol Museum & Art Gallery (K5556)

1st July 2002

To Bernard & Mirabel,

As you and some of your erudite friends will realise, I have taken some liberties with the stories. This is partly because of the demands of the commission – as a design problem of a series of panels they could not be too full of detail and partly because of a desire not to burden your room with the darker side of life. I can only say in justification that liberties are stock in trade for us artists.

I began with the idea of painting the loves of the gods – particularly Zeus who is famous for his interesting and athletic transmogrifications, but some of the designs made me introduce the less amusing condition of hubris and, abandoning the original plan, I put in a couple of mortal legends to balance the whole thing out.

I have enjoyed working on the project, apart form the usual moments of panic and worry that I may not have estimated correctly the effect of the panels on the room they are to hang in. I hope I am right in this and that you enjoy them in the spirit of light-heartedness they are intended to have…

Yours, Harry

315 §

HARRY HOLLAND (BRITISH 1941-)

MYTHOLOGICAL FRIEZE (DANAË; GANYMEDE; IO; PROMETHEUS & ATALANTA; DIANA & ACTAEON; ICARUS; DAPHNE; THESEUS & ARIADNE) - COMMISSION FOR BERNARD & MIRABEL KELLY, 2002

eight works, each signed, oil on panel in bespoke frames (accompanied by a suite of sample paintings by the artist, submitted for Bernard & Mirabel's approval)

each 155cm x 65cm (61in x 25 ½in) (including frame)

Provenance: Commissioned from the Artist by Bernard & Mirabel Kelly, 2002.

£2,000-3,000

ANDREW CRANSTON
(SCOTTISH B. 1969)
UNTITLED (MONKEY), 2006-2008
£8,000-12,000 + fees

Contemporary Art

AUCTION **22 JANUARY** 2025
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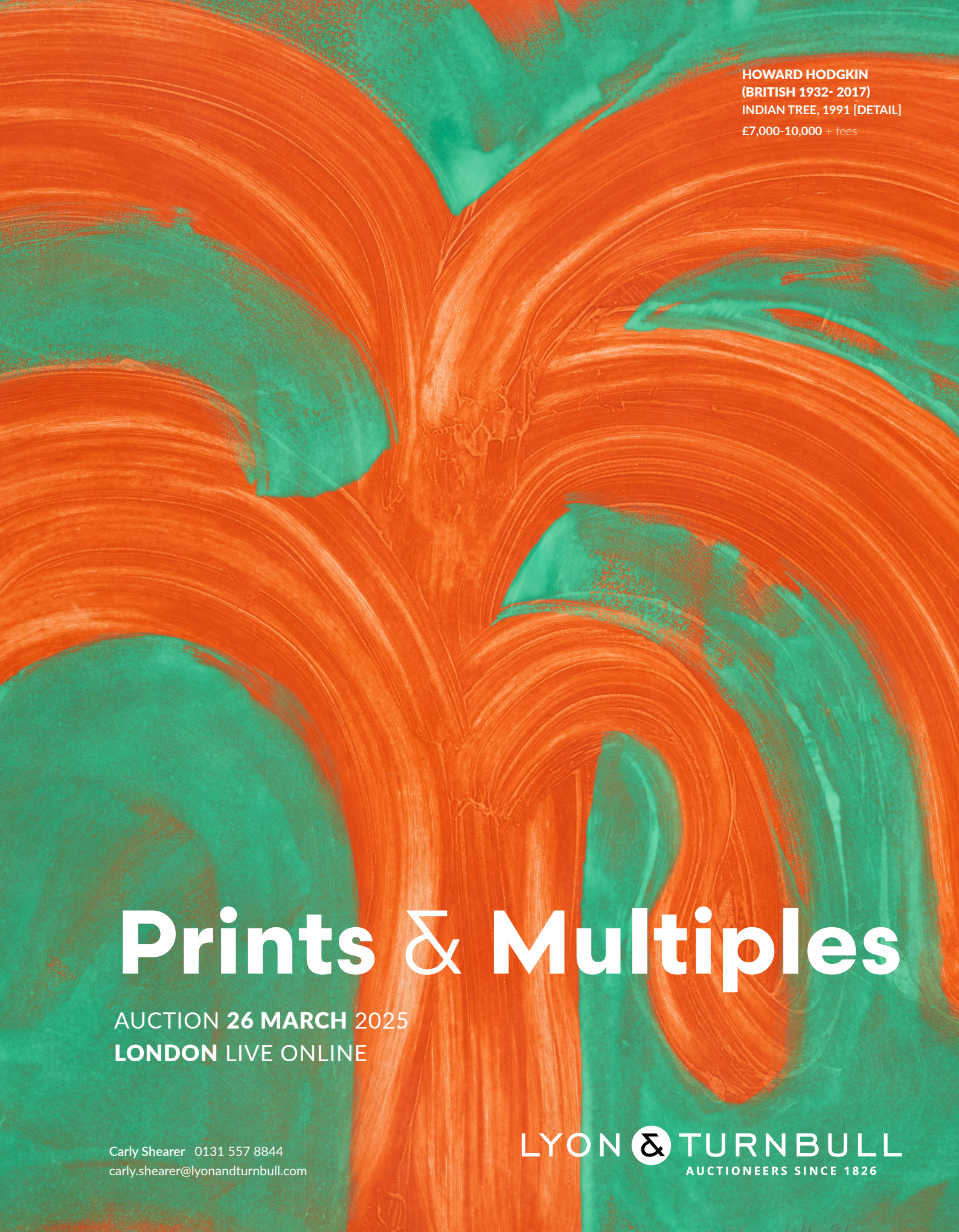

HOWARD HODGKIN
(BRITISH 1932- 2017)
INDIAN TREE, 1991 [DETAIL]
£7,000-10,000 + fees

Prints & Multiples

AUCTION **26 MARCH** 2025
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CONDITIONS OF **SALE** 24.2

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In these Conditions the words "Us", "Our", "We" etc. refers to Lyon & Turnbull Ltd, the singular includes the plural and vice versa as appropriate. "You", "Your" means the Buyer.

Lyon & Turnbull Ltd. acts as agent for the Seller. Lyon & Turnbull Ltd. acts as agent for the Seller. On occasion where Lyon & Turnbull Ltd. own a lot in part or full the property will be identified in the catalogue with the symbol (Ⓐ) next to its lot number.

A. BEFORE THE SALE

1. DESCRIPTIONS OF LOTS

Whilst we seek to describe Lots accurately, it may be impractical for us to carry out exhaustive due diligence on each Lot. Prospective Buyers are given ample opportunities to view and inspect before any sale and they (and any independent experts on their behalf) must satisfy themselves as to the accuracy of any description applied to a Lot. Prospective Buyers also bid on the understanding that, inevitably, representations or statements by us as to authorship, genuineness, origin, date, age, provenance, condition or Estimated selling price involve matters of opinion. We undertake that any such opinion shall be honestly and reasonably held and only accept liability for opinions given negligently or fraudulently. Subject to the foregoing neither we the Auctioneer or our employees or agents accept liability for the correctness of such opinions and no warranties, whether relating to description, condition or quality of Lots, express, implied or statutory, are given. Please note that photographs/images provided may not be fully representative of the condition of the Lot and should not be relied upon as indicative of the overall condition of the Lot. All dimensions and weights are approximate only.

2. OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a Lot apart from our authenticity warranty contained in paragraph E.2 and to the extent provided below.

(a) Condition Reports: Condition Reports are provided on our Website or upon request. The absence of a report does not imply that a Lot is without imperfections. Large numbers of such requests are received shortly before each sale and department specialists and administration will endeavour to respond to all requests although we offer no guarantee. Any statement in relation to the Lot is merely an expression of opinion of the Seller or us and should not be relied upon as an inducement to bid on the Lot. Lots are available for inspection prior to the sale and You are strongly advised to examine any Lot in which You are interested prior to the sale. Our Condition Reports are not prepared by professional conservators, restorers or engineers. Our Condition Report does not form any contract between us and the Buyer. The Condition Reports do not affect the Buyer's obligations in any way.

(b) Estimates: Estimates are placed on each Lot to help Buyers gauge the sums involved for the purchase of a particular Lot. Estimates do not include the Buyer's Premium or VAT. Estimates are a matter of opinion and prepared in advance. Estimates may be subject to change and are for guidance only and should not be relied upon.

(c) Catalogue Alterations: Lot descriptions and Estimates are prepared in advance of the sale and may be subject to change. Any alterations will be announced on the Catalogue alteration sheet, made available prior to the sale. It is the responsibility of the Buyer to make themselves aware to any alterations which may have occurred.

3. WITHDRAWAL

Lyon & Turnbull may, at its discretion, withdraw any Lot at any time prior to or during the sale of the Lot. Lyon & Turnbull has no liability to You for any decision to withdraw.

4. JEWELLERY, CLOCKS & OTHER ITEMS

(a) Jewellery:

(i) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to enhance their look, through methods such as heating and oiling. These methods are accepted practice but may make the gemstone less strong and/or require special care in future.

(ii) All types of gemstones may have been improved by some method. You may request a gemmological report for any Lot which does not have a report if the request is made to us at least three weeks before the date of the sale and You pay the fee for the report in advance of receiving said report.

(iii) We do not obtain a gemmological report for every gemstone sold in our sales. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports may be described in the Sale Particulars. Reports will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(iv) For jewellery sales, all Estimates are based on the information in any gemmological report or, if no gemmological report is available, You should assume that the gemstones may have been treated or enhanced.

(b) Clocks & Watches: All Lots are sold "as seen", and the absence of any reference to the condition of a clock or watch does not imply the Lot is in good condition and without defects, repairs or restorations. Most clocks and watches will have been repaired during their normal lifetime and may now incorporate additional/newer parts. Furthermore, we make no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, Buyers should be aware that a general service, change of battery or further repair work, for which the Buyer is solely responsible, may be necessary. Buyers should also be aware that we cannot guarantee a watch will remain waterproof if the back is removed. Buyers should be aware that the importing watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches cannot be shipped to the USA and only imported personally. Clocks may be sold without pendulums, weights or keys.

(c) Alcohol: may only be sold to persons aged of 18 years and over. By registering to bid, You affirm that You are at least that age. All collections must be signed for by a person over the age of 18. We Reserve the right to ask for ID from the person collecting. Buyers of alcohol must make appropriate allowances for natural variations of ullages, conditions of corks and wine. We can provide no guarantees as to how the alcohol may have been stored. There is always a risk of cork failure and allowance by the Buyer must be made. Alcohol is sold "as is" and quality of the alcohol is entirely at the risk of the Buyer and no warranties are given.

(d) Books-Collation: If on collation any named item in the sale Catalogue proves defective, in text or illustration the Buyer may reject the Lot provided he returns it within 21 days of the sale stating the defect in writing. This, however, shall not apply in the case of unnamed items, periodicals, autographed letters, music M.M.S., maps, drawings nor in respect of damage to bindings, stains, foxing, marginal worm holes or other defects not affecting the completeness of the text nor in respect of Defects mentioned in the Catalogue, or at the time of sale, nor in respect of Lots sold for less than £300.

(e) Electrical Goods: are sold as "works of art" only and if bought for use must be checked over for compliance with safety regulations by a qualified electrician first. Use of such goods is entirely at the risk of the Buyer and no warranties as to safety of the goods are given.

(f) Upholstered items: are sold as "works of art" only and if bought for use must be checked over for compliance with safety regulations (items manufactured prior to 1950 are exempt from any regulations). Use of such goods is entirely at the risk of the Buyer and no warranties as to safety of the goods are given. We provide no guarantee as to the originality of any wood/material contained within the item.

B. REGISTERING TO BID

1. NEW BIDDERS

(a) If this is Your first time bidding at Lyon & Turnbull or You are a returning Bidder who has not bought anything from us within the last two years You must register at least 48 hours before an auction to give us enough time to process and approve Your registration. We may, at our discretion, decline to permit You to register as a Bidder. You will be asked for the following:

(i) Individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of Your current address (for example, a current utility bill or bank statement)

(ii) Corporate clients: Your Certificate of Incorporation or equivalent document(s) showing Your name and registered address together with documentary proof of directors and beneficial owners, and;

(iii) Trusts, partnerships, offshore companies and other business structures please contact us directly in advance to discuss requirements.

(b) We may also ask You to provide a financial reference and/or a deposit to allow You to bid. For help, please contact our Finance Department on +44(0)131 557 8844.

2. RETURNING BIDDERS

We may at our discretion ask You for current identification as described in paragraph B.1.(a) above, a finance

reference or a deposit as a condition of allowing You to bid. If You have not bought anything from us in the last two years, or if You want to spend more than on previous occasions, please contact our Finance Department on +44(0)131 557 8844.

3. FAILURE TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion You do not satisfy our Bidder identification and registration procedures including, but not limited to, completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register You to bid, and if You make a successful bid, we may cancel the contract between You and the Seller.

4. BIDDING ON BEHALF OF ANOTHER PERSON

(a) As an authorised Bidder: If You are bidding on behalf of another person, that person will need to complete the registration requirements above before You can bid, and supply a signed letter authorising You to bid for him/her.

(b) As agent for an undisclosed principal: If You are bidding as an agent for an undisclosed principle (the ultimate Buyer(s)) You accept personal liability to pay the Purchase Price and all other sums due, unless it has been agreed in writing with us before commencement of the auction that the Bidder is acting as an agent on behalf of a named third party acceptable to us and we will seek payment from the named third party.

5. BIDDING IN PERSON

If You wish to bid in the saleroom You must register for a numbered bidding paddle before You begin bidding. Please ensure You bring photo identification with You to allow us to verify Your registration.

6. BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and we are not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone bids

Your request for this service must be made no later than 12 hours prior to the auction. We will accept bids by telephone for Lots only if our staff are available to take the bids. If You need to bid in a language other than English You should arrange this Well before the auction. We do not accept liability for failure to do so or for errors and omissions in connections.

(b) Internet Bids

For certain auctions we will accept bids over the internet. For more information please visit our Website. We will use reasonable efforts to carry out online bids and do not accept liability for equipment failure, inability to access the internet or software malfunctions related to execution of online bids/live bidding.

(c) Written Bids

While prospective Buyers are strongly advised to attend the auction and are always responsible for any decision to bid for a particular Lot and shall be assumed to have carefully inspected and satisfied themselves as to its condition we shall, if so instructed, clearly and in writing execute bids on their behalf. Neither the Auctioneer nor our employees nor agents shall be responsible for any failure to do so. Where two or more commission bids at the same level are recorded we Reserve the right in our absolute discretion to prefer the first bid so made. Bids must be expressed in the currency of the saleroom. The Auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the Reserve. If You make a written bid on a Lot which does not have a Reserve and there is no higher bid than Yours, we will bid on Your behalf at around 50% of the lower Estimate or, if lower, the amount of Your bid.

C. DURING THE SALE

1. ADMISSION TO OUR AUCTIONS

We shall have the right at our discretion, to refuse admission to our premises or attendance at our auctions by any person. We may refuse admission at any time before, during or after the auction.

2. RESERVES

Unless indicated by an insert symbol (**Δ**), all Lots in this Catalogue are offered subject to a Reserve. A Reserve is the confidential Hammer Price established between us and the Seller. The Reserve is generally set at a percentage of the low Estimate and will not exceed the low Estimate for the Lot.

3. AUCTIONEER'S DISCRETION

The maker of the highest bid accepted by the Auctioneer conducting the sale shall be the Buyer and any dispute shall be settled at the Auctioneer's absolute discretion. The Auctioneer may move the bidding backwards of forwards in any way he or she may decide or change the order of the Lots. The Auctioneer may also; refuse any bid, withdraw any Lot, divide any Lot or combine any two or more Lots, reopen or continuing bidding even after the hammer has fallen.

4. BIDDING

The Auctioneer accepts bids from:

(a) Bidders in the saleroom;

(b) Telephone Bidders, and internet Bidders through Lyon & Turnbull Live or any other online bidding platform we have chosen to list on and;

(c) Written bids (also known as absentee bids or commission bids) left with us by a Bidder before the auction.

5. BIDDING INCREMENTS

Bidding increments shall be at the Auctioneer's sole discretion.

6. CURRENCY CONVERTER

The saleroom video screens and bidding platforms may show bids in some other major currencies as Well as sterling. Any conversion is for guidance only and we cannot be bound be any rate of exchange used. We are not responsible for any error (human or otherwise) omission or breakdown in providing these services.

7. SUCCESSFUL BIDS

Unless the Auctioneer decides to use their discretion as set out above, when the Auctioneer's hammer falls, we have accepted the last bid. This means a contract for sale has been formed between the Seller and the successful Bidder. We will issue an invoice only to the registered Bidder who made the successful bid. While we send out invoices by post/or email after the auction, we do not accept responsibility for telling You whether or not Your bid was successful. If You have bid by written bid, You should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of our bid to avoid having to pay unnecessary storage charges.

8. RELEVANT LEGISLATION

You agree that when bidding in any of our sales that You will strictly comply with all relevant legislation including local laws and regulations in force at the time of the sale for the relevant saleroom location.

D. THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1. THE PURCHASE PRICE

For each Lot purchased a Buyer's Premium of 26% of the Hammer Price of each Lot up to and including £20,000, plus 25% from £20,001 to £500,000, plus 20% from £500,001 thereafter. VAT at the appropriate rate is charged on the Buyer's Premium. No VAT is payable on the Hammer Price or premium for printed books or unframed maps bought at auction.

Live online bidding may be subject to an additional premium (level dependent on the live bidding service provider chosen). This additional premium is subject to VAT at the appropriate rate as above.

2. VALUE ADDED TAX

Value Added Tax is charged at the appropriate rate prevailing by law at the date of sale and is payable by Buyers of relevant Lots.

(a) Lots affixed with (**†**): Value Added Tax on the Hammer Price is imposed by law on all items affixed with a dagger (**†**). This imposition of VAT maybe because the Seller is registered for VAT within the European Union and is not operating under a Margin Scheme.

(b) Lots affixed with (*****): A reduced rate of Value Added Tax on the Hammer Price of 5% is payable. This indicates that a Lot has been imported from outwit the European Union. This reduced rate is applicable to Antique items.

(c) Lots affixed with [**Ω**]: Standard rate of Value Added Tax on the Hammer Price and premium is payable. This applies to items that have been imported from outwit the European Union and do not fall within the reduced rate category outlined above.

3. ARTIST'S RESALE ROYALTY (DROIT DE SUITE)

This symbol **§** indicates works which may be subject to the Droit de Suite or Artist's Resale Right, which took effect in the United Kingdom on 14th February 2006. We are required to collect a royalty payment for all qualifying works of art. Under new legislation which came into effect on 1st January 2012 this applies to living artists and artists who have died in the last 70 years. This royalty will be charged to the Buyer on the Hammer Price and in addition to the Buyer's Premium. It will not apply to works where the Hammer Price is less than £1,000. The charge for works of art sold at and above £1,000 and below £50,000 is 4%. For items selling above £50,000, charges are calculated on a sliding scale. All royalty charges are paid to the Design and Artists Copyright Society ('DACS') and no handling costs or additional fees are retained by the Auctioneer. Resale royalties are not subject to VAT. More information on Droit de Suite is available at www.dacs.org.uk.

E. WARRANTIES

1. SELLER'S WARRANTIES

For each Lot, the Seller gives a warranty that the Seller;

(a) Is the owner of the Lot or a joint owner of the Lot acting with the permission of the other co-owners, or if the Sellers is not the owner of or a joint owner of the Lot, has the permission of the owner to sell the Lot, or the right to do so in law, and;

(b) Had the right to transfer ownership of the Lot to the Buyer without any restrictions or claims by anyone else.

If either other above warranties are incorrect, the Seller shall not have to pay more than the Purchase Price (as defined in the glossary) paid by You to us. The Seller will not be responsible to You for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, other damages or expense. The Seller gives no warranty in relation to any Lot other than as set out above and, as far as the Seller is allowed by law, all warranties from the Seller to You, and all obligations upon the Seller which may be added to this agreement by law, are excluded.

2. AUTHENTICITY GUARANTEE

We guarantee that the authorship, period, or origin (collectively, "Authorship") of each Lot in this Catalogue is as stated in the BOLD or CAPITALISED type heading in the

Catalogue description of the Lot, as amended by oral or written saleroom notes or announcements. We make no warranties whatsoever, whether express or implied, with respect to any material in the Catalogue other than that appearing in the Bold or Capitalised heading and subject to the exclusions below.

In the event we, in our reasonable opinion, deem that the conditions of the authenticity guarantee have been satisfied, it shall refund to the original purchaser of the Lot the Hammer Price and applicable Buyer's Premium paid for the Lot by the original purchaser.

This Guarantee does not apply if:

(a) The Catalogue description was in accordance with the opinion(s) of generally accepted scholar(s) and expert(s) at the date of the sale, or the Catalogue description indicated that there was a conflict of such opinions; or

(b) the only method of establishing that the Authorship was not as described in the Bold or Capitalised heading at the date of the sale would have been by means or processes not then generally available or accepted; unreasonably expensive or impractical to use; or likely (in our reasonable opinion) to have caused damage to the Lot or likely to have caused loss of value to the Lot; or

(c) There has been no material loss in value of the Lot from its value had it been in accordance with its description in the Bold or Capitalised type heading.

This Guarantee is provided for a period of one year from the date of the relevant auction, is solely for the benefit of the original purchaser of the Lot at the auction and may not be transferred to any third party. To be able to claim under this Authenticity Guarantee, the original purchaser of the Lot must:

(a) notify us in writing within one month of receiving any information that causes the original purchaser of record to dispute the accuracy of the Bold or Capitalised type heading, specifying the Lot number, date of the auction at which it was purchased and the reasons for such dispute; and

(b) return the Lot to our registered office in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

We have discretion to waive any of the above requirements. We may require the original purchaser of the Lot to obtain, at the original purchaser of Lot's cost, the reports of two independent and recognised experts in the field. The reports must be mutually acceptable to us and the original purchaser of the Lot. We shall not be bound by any reports produced by the original purchaser of the Lot, and Reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original Purchase Price paid (the successful Hammer Price, plus the Buyer's Premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law. Lyon & Turnbull and the Seller shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

3. YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activities, including tax evasion and You are neither; under investigation, have been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) Where You are bidding on behalf of another person You warrant that:

(i) You have conducted appropriate customer due diligence on the ultimate Buyer(s) of the Lot(s) in accordance with all relevant anti-money laundering legislation, consent to us relying on this due diligence, and You will retain for a period of not less than five years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by a third party auditor upon our written request to do so;

(ii) The arrangements between You and the ultimate Buyer(s) in relation to the Lot or otherwise do not, in whole or in part, facilitate tax crimes, and;

(iii) You do not know, and have no reason to suspect that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion, or that the ultimate Buyer(s) are under investigation or have been charged with or convicted of money-laundering, terrorist activities, or other crimes.

F. PAYMENT

1. MAKING PAYMENT

(a) Within 7 days of a Lot being sold You will pay to us the Total Amount Due in cash or by such other method as is agreed by us. We accept cash, bank transfer (details on request), debit cards and Visa or MasterCard credit cards. Please note that we do not accept cash payments over £5,000 per Buyer per year.

(b) Any payments by You to us can be applied by us towards any sums owing by You to us howsoever incurred and without agreement by You or Your agent, whether express or implied.

(c) We will only accept payment from the registered Bidder. Once issued, we cannot change the Buyer's name on an invoice or re-issue the invoice in a different name.

(d) The ownership of any Lots purchased shall not pass to You until You have made payment in full to us of the Total Amount Due. The risk in and the responsibility for the Lot will transfer to You from whichever is the earlier of the following:

(i) When You collect the Lot; or

(ii) At the end of the 30th day following the date of the auction, or, if earlier, the date the Lot is taken into care by a third party unless we have agreed otherwise with You in writing.

(e) You shall at Your own risk and expense take away any Lots that You have purchased and paid for not later than 7 working days following the day of the auction or upon the clearance of any payment whichever is later. Please note we do not accept cheques. We can provide You with a list of shippers. However, we will not be responsible for the acts or omissions of carriers or packers whether or not recommended by us.

(f) No purchase can be claimed or removed until it has been paid for.

(g) It is the Buyer's responsibility to ascertain collection procedures, particularly if the sale is not being held at our main sale room and the potential storage charges for Lots not collected by the appropriate time.

2. IN THE EVENT OF NON-PAYMENT

If any Lot is not paid for in full and taken away in accordance with these Conditions or if there is any other breach of these Conditions, we, as agent for the Sellers and on their behalf, shall at our absolute discretion and without prejudice to any other rights we may have, be entitled to exercise one or more of the following rights and remedies:

(a) To proceed against You for damages for breach of contract;

(b) To rescind the contract for sale of that Lot and/or any other Lots sold by us to You;

(c) To resell the Lot(s) (by auction or private treaty) in which case You shall be responsible for any resulting deficiency in the Total Amount Due (after crediting any part payment and adding any resale costs).

(d) To remove, store and insure the Lot in the case of storage, either at our premises or elsewhere and to recover from You all costs incurred in respect thereof;

(e) To charge interest at a rate of 5% a year above the Bank of Scotland base rate from time to time on all sums outstanding for more than 7 working days after the sale;

(f) To retain that or any other Lot sold to You until You pay the Total Amount Due;

(g) To reject or ignore bids from You or Your agent at future auctions or to impose conditions before any such bids shall be accepted;

(h) To apply any proceeds of sale of other Lots due or which become due to You towards the settlement of the Total Amount Due by You and to exercise a lien over any of Your property in our possession for any purpose until the debt due is satisfied. You will be deemed to have granted such security to us and we may retain such property as collateral security for Your obligations to us; we may decide to sell Your property in any way we think appropriate. We will use the proceeds of the sale against any amounts You owe us and we will pay any amount left from that sale to You. If there is a shortfall, You must pay us the balance; and

(i) Take any other action we see necessary or appropriate.

G. COLLECTION & STORAGE

(1) It is the Buyer's responsibility to ascertain collection procedures, particularly if the sale is not being held at our main sale room and the potential storage charges for Lots not collected by the appropriate time. Information on collection is set out in the Catalogue and our Website

(2) Unless agreed otherwise, You must collect purchased Lots within seven days from the auction. Please note the Lots will only be released upon full payment being received.

(3) If You do not collect any Lot within seven days following the auction we can, at our discretion;

(i) Charge You storage costs at the rates set out on our Website.

(ii) Move the Lot to another location or an affiliate or third party and charge You transport and administration costs for doing so and You will be subject to the third party storage terms and pay for their fees and costs.

(iii) Sell the Lot in any way we think reasonable.

H. TRANSPORT & SHIPPING

1. TRANSPORT AND SHIPPING

We will include transport and shipping information with each invoice sent to You as well as displayed on our Website. You must make all transport and shipping arrangements.

2. EXPORT OF GOODS

Buyers intending to export goods should ascertain;

(a) Whether an export licence is required; and

(b) Whether there is any specific prohibition on importing goods of that character, e.g. items that may contain prohibited materials such as ivory or rhino horn. It is the Buyer's sole responsibility to obtain any relevant export or import licence. The denial of any licence or any delay in obtaining licences shall neither justify the recession of any sale not any delay in making full payment for the Lot.

3. CITES: ENDANGERED PLANTS AND ANIMALS LEGISLATION

Please be aware that all Lots marked with the symbol **Y** may be subject to CITES regulations when exporting these items outside the EU. These regulations may be found at http://www.defra.gov.uk/ahvla-en/imports-

exports/cites

We accept no liability for any Lots which may be subject to CITES but have not be identified as such.

I. OUR LIABILITY TO YOU

(a) We give no warranty in relation to any statement made, or information give, by us, our representatives or employees about any Lot other than as set out in the authenticity warranty and as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are exclude. The Seller's warranties contained in paragraph E.1 are their own and we do not have a liability in relation to those warranties.

(b) (i) We are not responsible to You for any reason whether for breaking this agreement or any other matter relating to Your purchase of, or bid for, any Lot other than in the event of fraud or fraudulent misrepresentation by us other than as expressly set out in these conditions of sale; or

(ii) We do not give any representation, warranty or guarantee or assume any liability for a kind in respect of any Lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature or historical relevance, except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) in particular, please be aware that our written and telephone bidding services, Lyon & Turnbull Live, Condition Reports, currency converter and saleroom video screens are free services and we are not responsible for any error (human or otherwise) omission or breakdown in these services.

(d) We have no responsibility to any person other than a Buyer in connection with the purchase of any Lot

(e) If in spite of the terms of this paragraph we are found to be liable to You for any reason, we shall not have to pay more than the Purchase Price paid by You to us. We will not be responsible for any reason for loss of profits, business, loss of opportunity or value, expected savings or interest, costs damages or expenses.

J. OTHER TERMS

1. OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel the sale of a Lot if;

(i) Any of our warranties are not correct, as set out in paragraph E3,

(ii) We reasonably believe that completing the transaction is or may be unlawful; or

(iii) We reasonably believe that the sale places us or the Seller under any liability to anyone else or may damage our reputation.

2. RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law if You do not wish to be videotaped, You may make arrangements to bit by telephone or a written bid or bid on Lyon & Turnbull Live instead. Unless we agree otherwise in writing, You may not videotape or record proceedings at any auction.

3. COPYRIGHT

We own the copyright in respect of all images, illustrations and written material produced by or for us relating to a Lot. (Including Catalogue entries unless otherwise noted in the Catalogue) You cannot use them without our prior written permission. We do not offer any guarantee that You will gain any copyright or other reproductions to the Lot.

4. ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as deleted and the rest of this agreement will remain in force.

5. TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer Your rights of responsibilities under these terms on the contract of sale with the Buyer unless we have given our written permission. This agreement will be binding on Your successors or estate and anyone who takes over Your rights and responsibilities.

6. REPORTING ON WWW.LYONANDTURNBULL.COM

Details of all Lots sold by us, including Catalogue disruptions and prices, may be reported on www.lyonandturnbull.com. Sales totals are Hammer Price plus Buyer's Premium and do not reflect any additional fees that may have been incurred. We regret we cannot agree to requests to remove these details from our Website.

7. SALE BY PRIVATE TREATY

(a) The same Conditions of Sale (Buyers) shall apply to sales by private treaty.

(b) Private treaty sales made under these Conditions are deemed to be sales by auction and subject to our agreed charges for Sellers and Buyers.

(c) We undertake to inform the Seller of any offers it receives in relation to an item prior to any Proposed Sale, excluding the normal method of commission bids.

(d) For the purposes of a private treaty sale, if a Lot is sold in any other currency than Sterling, the exchange rate is to be taken on the date of sale.

8. THIRD PARTY LIABILITY

All members of the public on our premises are there at their own risk and must note the lay-out of the premises, safety and security arrangements. Accordingly, neither the Auctioneer nor our employees or agents shall incur liability for death or personal injury or similarly for the safety of the property of persons visiting prior to, during or after a sale.

9. DATA PROTECTION

Where we obtain any personal information about You, we shall use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) You may have given at the time Your information was disclosed). A copy of our Privacy Policy can be found on our Website www.lyonandturnbull.com or requested from Client Services, 33 Broughton Place, Edinburgh, EH1 3RR or by email from data enquiries@lyonandturnbull.com.

10. FORCE MAJEURE

We shall be under no liability if they shall be unable to carry out any provision of the Contract of Sale for any reason beyond their control including (without limiting the foregoing) an act of God, legislation, war, fire, flood, drought, failure of power supply, lock-out, strike or other action taken by employees in contemplation or furtherance of a dispute or owing to any inability to procure materials required for the performance of the contract.

11. LAW AND JURISDICTION

(a) Governing Law: These Conditions of Sale and all aspects of all matters, transactions or disputes to which they relate or apply shall be governed by, and interpreted in accordance with, Scots law

(b) Jurisdiction: The Buyer agrees that the Courts of Scotland are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Sale relate or apply.

K. DEFINITIONS & GLOSSARY

The following words and phrases used have (unless the context otherwise requires) the meaning to given to them below. The go Glossary is to assist You to understand words and phrases which have a specific legal meaning which You may not be familiar with.

1. DEFINITIONS

"**Auctioneer**" Lyon & Turnbull Ltd (Registered in Scotland No: 191166 | Registered address: 33 Broughton Place, Edinburgh, EH1 3RR) or it's authorised representative conducting the sale, as appropriate;

"**Bidder**" a person who has completed a Bidding Form

"**Bidding Form**" our Bidding Registration Form our Absentee Bidding Form or our Telephone Bidding Form.

"**Buyer**" the person to whom a Lot is knocked down by the Auctioneer. The Buyer is also referred to by the words "**You**" and "**Your**"

"**Buyer's Premium**" the sum calculated on the Hammer Price at the rates stated in Catalogue.

"**Catalogue**" the Catalogue relating to the relevant Sale, including any representation on our Website

"**Condition Report**" the report on the physical condition of a Lot provided to a Bidder or potential Bidder by us on behalf of the Seller.

"**Estimate**" a statement of our opinion of the range within the hammer is likely to fall.

"**Hammer Price**" the level of bidding reached (at or above any Reserve) when the Auctioneer brings down the hammer;

"**High Cumulative Value of Lot**" several Lots with a total lower Estimate value of £30,000 or above;

"**High Value Lot**" a Lot with a lower Estimate of £30,000 or above;

"**Lot**" each Item offered for sale by Lyon & Turnbull;

"**Purchase Price**" is the aggregate of Hammer Price and any applicable Buyer's Premium, VAT on the Hammer Price (where applicable), VAT on the Buyer's Premium and any other applicable expenses;

"**Reserve**" the lowest price below which an item cannot be sold whether at auction or by private treaty;

"**Sale**" the auction sale at which a Lot is to be offered for sale by us.

"**Seller**" the person who offers the Lot for Sale. We act as agent for the Seller.

"**Total Amount Due**" the Hammer Price in respect of the Lot sold together with any premium, Value Added Tax or other taxes chargeable and any additional charges payable by a defaulting Buyer under these Conditions;

"**VAT**" value added tax at the prevailing rate at the date of the sale in the United Kingdom.

"**Website**" Lyon & Turnbull's Website at www.lyonandturnbull.com

2. GLOSSARY

The following have specific legal meaning which You may not be familiar with. The following glossary is intended to give You an understanding of those expressions but is not intended to restrict their legal meanings:

"**Artist's Resale Right**" the right of the creator of a work of art to receive a payment on Sales of that work subsequent to

"**Knocked Down**" when a Lot is sold to a Bidder, indicated by the fall of the hammer at the Sale.

"**Lien**" a right for the person who has possession of the Lot to retain possession of it.

"**Risk**" the possibility that a Lot may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"**Title**" the legal and equitable right to the ownership of a Lot.

GUIDE TO
BIDDING & **PAYMENT**

REGISTRATION

All potential buyers must register prior to placing a bid. Registration information may be submitted in person at our registration desk, by email, or on our website. Please note that first-time bidders, and those returning after an extended period, will be asked to supply the following documents in order to facilitate registration:

1 – Government issued photo ID (Passport/Driving licence)

2 – Proof of address (utility bill/bank statement).

We may, at our option, also ask you to provide a bank reference and/or deposit.

By registering for the sale, the buyer acknowledges that he or she has read, understood and accepted our Conditions of Sale.

BIDDING IN THE SALEROOM

At the Sale Registered bidders will be assigned a bidder number and given a paddle for use at the sale. Once the first bid has been placed, the auctioneer asks for higher bids in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you. Please ensure that the auctioneer repeats your bidder number correctly when confirming the sale. If there is any doubt at this stage as to the hammer price or buyer it must be brought to the auctioneer's attention immediately. All lots will be invoiced to the name and address given on your registration form, which is non-transferable.

BIDDING OUTSIDE THE SALEROOM

BY PHONE

A limited number of telephone lines are available for bidding by phone through a Lyon & Turnbull representative. Phone lines must be reserved in advance. All bid requests must be received an hour before the sale. All telephone bids must be confirmed in writing, listing the relevant lots and appropriate number to be called. We recommend that a covering bid is also left in the event that we are unable to make the call. We cannot guarantee that lines will be available, or that we will be able to call you on the day, but will endeavour to undertake such bids to the best of our abilities. This service is available entirely at our discretion and at the bidder's risk.

IN WRITING

Bid forms are available at the sale and/or the back of the catalogue. These should be submitted in person, by post, or by fax as soon as possible prior to the sale and we will bid on your behalf up to the limit indicated. In the event of receiving two identical bids the first one received will take precedence All bids must be received an hour before the sale. This service is provided entirely at the bidder's risk.

ON THE INTERNET

- ABSENTEE BIDDING

Leave a bid online through our website, call us on 0131 557 8844 or email info@lyonandturnbull.com

- BID LIVE ONLINE

Bid live online, for free, with Lyon & Turnbull Live. Just click the button from the auction calendar, sale page or any lot page online to register.

PAYMENT

Our accounts teams will continue to be available to process payments and answer queries. We will be able to accept online payments through our website and bank transfer. On-site payment facilities are available by appointment.

Payment is due within seven (7) days of the sale. Lots purchased will not be released until full payment has been received. Payment may be made by the following methods:

BANK TRANSFER

Account details are included on any invoices we issue or upon request from our accounts department.

ONLINE CREDIT OR DEBIT CARD PAYMENTS

We no longer accept card payments by phone. Please use our online payment service (provided by Opayo).

You will find a link to this service in any email invoice issued or you can visit the payments section of our website.

CASH

No cash payments will be accepted for this auction.

COLLECTION OF PURCHASED LOTS

Please refer to page 2 of this catalogue.

INDEX OF ARTISTS

Adams, George 158
Adams-Acton, John 116
Agar, Eileen 251
Albano, Salvatore 179
Alberti, Piotr Filipovich 295
Allinson, Adrian Paul 229
Amendola, Giovanni Battista 174
Armstrong, John 253
Asher, Florence May 291
Aspetti, Tiziano (attrib) 53
Baker, Robert 233
Bartel Van Der Kooi, Willem 124
Baudoin, Jean-Franck 244
Baynes, Keith 214
Behnes, William 117
Bellis, Hubert 128
Berger, John 258
Bessi, Giuseppi 184
Bloomfield, Harry 215, 236
Bolivar Manson, James 243
Bouraine, Marcel 202
Brochart, Constant Joseph (attrib) 136
Burleigh, Averil Mary 209
Carrick, John Mulcaster 139
Carrington, Dora 218
Cesbron, Achille Théodore 138
Chiparus, Demétre H. 206
Cipriani, Ugo 200
Clint, George 107
Clough, Prunella 305
Cockrill, Maurice 310, 312
Colquhoun, Robert 286
Couper, William 118
Crepy, Leon-Gerard 115
Cuming, Fred 300
Dandini, Cesare 25
Dandini, Petro (attrib) 35
De Vaux, Charles 126
Deshays, Jean-Baptiste-Henri 32
Dobson, Frank 254
Drummond, Malcolm 222
Eyton, Anthony 298
Falguiere, Jean-Alexandre-Joseph 170
Finney, Hubert Arthur 231
François, André 240
François, Henri Joseph 181
Fry, Roger 219
Garella, Antonio Giuseppe 182
Garnett, Ruth 134
Gaudez, Adrian Étienne 171
Gaudier-Brzeska, Henri 217
Gill, Eric 220
Gillies, Sir William George 288
Glarner, Fritz 256
Gore, Spencer Frederick 210
Gosse, Sylvia 241
Grant, Duncan 223, 224
Gregoire, Jean-Louis 172
Hirschenauer, Max 198
Holland, Harry 315
Hunter, George Leslie 212
Jennings, Humphrey 257
John, Augustus 293
Kåks, Olle 309
Kelly, Gerald Fetus 239
Kennington, Thomas Benjamin 196
Kinley, Peter 314
Knight, Dame Laura 207
Kramer, Jacob 208
Lamb, Henry 292
Landon, Charles Paul 33
Laudy, Jean 294
Le Verrier, Max 203, 205
Lees, Derwent 221
Lege, F. 86
Lequesne, Eugene-Louis 169
Lessore, Thérèse 225
Lewis, Ffiona 313
Lock, Anton 238
Lowry, L. S. 259
Maccallum, George 109
Macdonald, Laurence 110, 111
Marshall, William Calder 108
McEvoy, Arthur Ambrose 234
Morrocco, Alberto 290
Navez, Léon 255
Naviasky, Philip 297
Nevinson, Christopher Richard Wynne 232
Nicholson, William 226
Nolan, Sidney 311
Northcote Nash, John 227
Park, John Anthony 242
Penrose, Sir Roland 250
Petley, Roy 302
Philipson, Sir Robin 289
Piper, Edward 277, 278, 279
Piper, John 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 299
Piper, Luke 276, 280, 281, 282, 283
Pirsch, Adolph 132, 133
Poerson, Charles 30
Pomeroy, Frederick William 195
Potter, Mary 304
Pradier, Jean-Jacques, Called James 168
Prendergast, Peter 284
Rae, Barbara 287
Rancelot Du Mesnil, Louise 137
Reynolds, Sir Joshua 39
Richards, Ceri 245, 246, 247, 248, 249
Roccatagliata, Niccolò 72
Romney, George 37, 38
Scheggi, Cesare 175
Sedgwick, Jørgen 299
Shannon, Charles Haslewood 131
Sickert, Walter 213
Sieffert, Paul 199
Sinnott, Kevin 307
Spencer, Sir Stanley 228
Tadolini, Tito 178
Thorburn, Robert 105
Underwood, Leon 252
Valtat, Louis 211
Van Der Eycken, Robert 308
Van Derr Straeten, George 201
Vien, Joseph Marie 34
Von Herkomer, Sir Hubert 197
Wagner, Roger 306
Wakeford, Edward Felix 303
Warburton, Joan 230
Wolfe, Edward 285
Wolmark, Alfred Aaron 216

GLOSSARY OF CATALOGUING TERMS

The following expressions with their accompanying explanations are used by Lyon & Turnbull as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or the extent of any restoration.
Buyers are recommended to to inspect the property themselves. Written condition reports are usually available on request.
Dimensions are given height before width.

Names or Recognised Designation of an Artist without any Qualification
In our opinion a work by the artist

Attributed to…
In our opinion probably a work by the artist in whole or in part

Studio of… /Workshop of…
In our opinion a work executed in the studio or workshop of the artist, possibly under their supervision

Circle of…
In our opinion work of the period of the artist and showing their influence

Follower of…
In our opinion a work executed in the artist's style, but not necessarily by a pupil

Manner of…
In our opinion a work executed in the artist's style but of a later date

Signed… /Dated… /Inscribed… /
In our opinion the work has been signed/dated/inscribed by the artist

Bears Signature… /Date… / Inscription… /
In our opinion the signature/ date/inscription appears to be by a hand other than that of the artist

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